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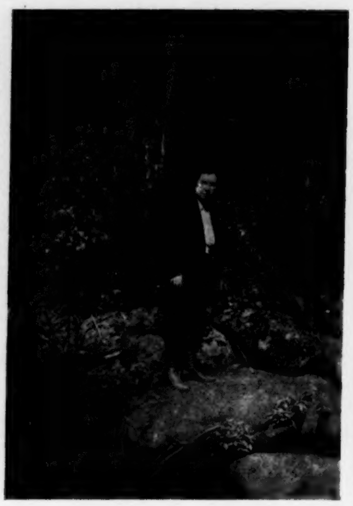
RICHARD CROOKS

Adds the Roles of Don Ottavio and Romeo to His Metropolitan Opera Repertoire This Season

THE HUDDLE IS NOT CONFINED TO FOOTBALL. John Barbirolli, conductor of the New York Philharmonic Orchestra, talks with his players, possibly discussing signals. Left to right: Mishel Piastro, Maurice van Praag, Mr. Barbirolli and Joseph Schuster. (Photo by Musical Courier Staff Photographer.)

WALTER GIESEKING, pianist, on board the SS. Bremen arriving in New York from Europe on October 7. (Photo by Hamburg-American Line, North German Lloyd.)

CARA VERSON, the modern pianist, has returned from the Arrowhead country of Northern Minnesota to Chicago, where she is coaching pianists in modern music until February. Then she makes an Eastern concert tour including a recital in Boston and radio appearances in New York.



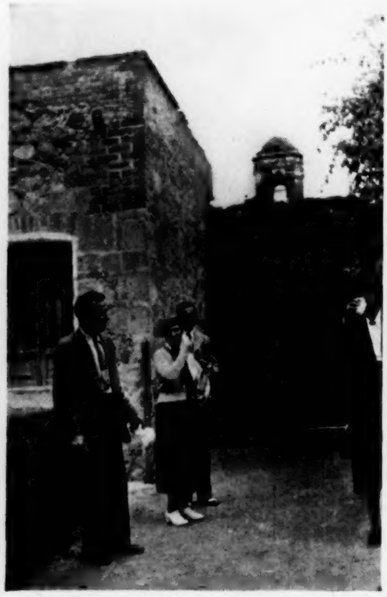
IVOR NEWTON, pianist-accompanist, and MME. REGIS DE OLIVIERA, wife of the Brazilian Ambassador and Dean of the Diplomatic Corps at the Court of St. James'. The photograph was taken at a recent reception at the Brazilian Embassy in London. (Photo copyrighted by Otto Salomon.)

ORLANDO BARERA, violinist, in Italy. He began the season as soloist with the Pasdeloup Orchestra, Paris, October 16, and is now on tour in the French provinces, Belgium, Poland and Germany. America hears Mr. Barera in January and February.

MAUDE DOUGLAS TWEEDY, New York vocal teacher (center), with Florence Girton Hartman, soprano, and teacher of singing at Syracuse University, (left) and Ruth Krug, contralto soloist at St. Mary's Church, Brooklyn, at Miss Tweedy's camp in upper New York state, where the two singers coached their fall programs with her.

MR. and MRS. LAURITZ MELCHIOR and LOTTE LEHMANN on ship-board. Both Mme. Lehmann and Mr. Melchior are here to fulfill other bookings before the opening of the Metropolitan Opera.

ALICE TULLY, soprano, and GEORGES WAGUE, mime of the Paris Opera and teacher of acting in France, with whom Miss Tully coached.



AMELIA BRADDOCK, mezzo-contralto (center), with a group of friends sightseeing in Mexico.

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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War-Inflamed Japan Cancels Tours of All Visiting Artists

Small Attendance at Concerts—Foreign Musicians to Be Barred—Shostakovitch's First Symphony Meets with Favor

By I. J. FISCHER

(Special Cable to the Musical Courier)

TOKYO.—The Sino-Japanese situation has had a disastrous effect upon the concert outlook for the current season. The Government at first passed emergency restrictions to prevent money from leaving Japan. Their next move was to restrict or prohibit importation of 231 different items into Japan in an attempt to curb the outflow of money. Then came the final blow. The Asahi Newspaper on October 5 was notified to cancel all of its arrangements with foreign artists for the season. During the coming spring Leopold Stokowski, Grace Moore, Tito Schipa, Pablo Casals, Jacques Thibaud and Alfred Cortot were expected to appear in Japan. Aside from the foreign artists located in this country, music-lovers must feast on native talent.

I. J. F.

AMERICAN DANCER SCORES

An American dancer, La Meri, with her Hindu *protégé* Ram Gapol, gave three recitals at Hibiya Hall. La Meri pleased the few people that came. The Hindu is a genius in native dances of his country. Already La Meri has left for America and for some reason Ram Gapol is left stranded here and is being cared for by the local Hindus.

HARP AND PIANO EVENTS

Maritza, French harpist, gave a concert for which the diplomatic corps of America, France, Belgium and England turned out *en fête*. The soloist performed on a magnificent French instrument presented to her at Fontainbleau by Mrs. Frederick Vanderbilt, and also on an Irish harp of the eighteenth century from the original Lipton collection. Maritza's second recital was given in conjunction with Michio Miyagi, Japan's blind *koto* soloist. Both programs were delightful but drew small audiences.

Helmut Dignas, pianist, from the Berlin Hochschule, now is established in Tokyo as a teacher at the Musashi Music Academy. His opening recital program was made up of Bach, Beethoven, Brahms and Schumann, and an attendance of mostly pupils of the school and their friends, greeted Dignas encouragingly. He is an adequate performer but far from outstanding.

The New Symphony Orchestra under Josef Rosenstock began its twelfth season with a first performance of Schubert's symphony (No. 3) in D Major; the symphony (No. 1) in F minor by Schostakovitch; and Wagner's Die Meistersinger Prelude. The players showed improvement, particularly in the woodwind and brass sections, where it was most needed. All Oriental peoples love noise, and the variety of din in the Russian number brought enthusiastic applause. However, let it be said that the orchestra gave an exceedingly fine performance.

Leonid Kreutzer, German pianist-conductor, delighted with a magnificent piano concert in Hibiya Hall. His offerings were Handel's organ concerto (No. 1) in G minor (as transcribed for piano by Stradel and Kreutzer); Mozart sonata in A major; Etudes Symphoniques (op. 13) by Schumann; Schubert-Tausig March Militaire; Polonaise in A, and twenty-four preludes, Chopin. Many curtain calls expressed admiration of an excellent pianist.

London Winter Activities Swing Into Lengthy Line

Forecast of Orchestral Season—Toscanini to Be Heard Twice—Premiere of New Walton Choral Ode at Leeds Festival

By CESAR SAERCHINGER

LONDON.—The season is dead, long live the season! Last Saturday the smoke screen behind which Sir Henry Wood conducts his Proms was dissipated for the forty-third time to make way for the more dressy and smokeless musical occasions of the winter term; and next Tuesday Sir Thomas Beecham will strut to the front of the same platform to make his impressive slow-motion bow to the patrons of the Royal Philharmonic Society. The variegated and undoubtedly brilliant musical season of 1937-38 will have begun.

Sir Thomas' own London Philharmonic Orchestra will be on duty, playing the orchestral parts of Beethoven's Missa Solemnis (while the Leeds Festival Chorus sings), and it will get in two more licks—at Covent Garden (Sunday afternoon series) and Queen's Hall (Courtauld-Sargent Concerts) before the B.B.C. Symphony Orchestra can recover from its ten weeks grind of the summer, ending in Rule Britannia and God Save the King. Then, after a fortnight's vacation the B.B.C. men will be ready for their own full-dress season under Sir Adrian Boult and distinguished guests.

TOSCANINI CONCERTS SOLD OUT

Toscanini will direct them twice (October 30 and November 3) and the demand for the two concerts is such that the audience will have to be chosen by ballot from the thousands that have applied for tickets—a pretty commentary on the "devastating" effects of broadcasting, since anybody can hear these concerts by staying at home and turning a knob.

Orchestra No. 3—or No. 1 in point of age—opens fire on October 27, namely the London Symphony Orchestra under guest-conductor Georg Szell; and before any of these the Prague Philharmonic, led by Rafael Kubelik (son of the fiddle virtuoso) is to provide a peppy *hors d'oeuvre* to a six-months' meal which is also to be enriched by the Paris Colonne Orchestra under Paul Paray and the Berlin Philharmonic Orchestra under Dr. Furtwängler.

One-composer programs are to be a feature of the orchestral season: thus the B.B.C. goes in for all-Bach and all-Brahms, the Philharmonic for all-Mozart and all-Sibelius and the London Symphony for all-Beethoven and all-Elgar. The L.S.O. in fact has gone quite classical, and with the exception of a brand-new symphony by Dr. George Dyson (successor to Sir Hugh Allen as director of the Royal College of Music) it sticks to the safest of standard works, interpreted by lesser-known conductors and the indispensable Dr. Weingartner.

The B.B.C. and Royal Philharmonic

(Continued on page 36)

Paris Seasonal Tone Flood Starts with Strong Surge

First Symphonic Offerings Directed by Wolff—Martinelli, Norena and Tibbett in Othello—Exposition Programs Make Bow to Switzerland

By IRVING SCHWERKE

PARIS—The bang heard here early in October was the opening of our concert season. A Chicago critic, to whom I have lately had the privilege of giving instruction in the art of getting on with and understanding the French, asked me, "If this is only the beginning, what will the middle and the end be like?" I told him that if he really wanted to know, he would either have to stay around for ten months and see, or else when returned to the Windy City, subscribe to Musical Courier and read my articles.

The seasonal bottle was popped, then, by the Pasdeloup Orchestra which under Albert Wolff presented a pair of concerts featuring the charming singing of Elisabeth Schumann, and two Beethoven symphonies. Monteux and his Orchestra Symphonique de Paris opened with Berlioz, Franck and Wagner, and tenor Georges Thill as soloist. The Lamoureux Orchestra conducted by Bigot, started out with Beethoven, Borodin, Respighi and Dukas, and presented Mlle. La Candela, pianist, in de Falla's ravishing Nights in Spanish Gardens. An encouraging aspect of all of which was the numerous and apparently contented audiences. The first recital of the new onslaught was by charming Colette d'Arville, who gave a well sung list ranging from Bach to Vuillermoz.

EXPOSITION EVENTS

Three concerts of modern Swiss music: (Schoeck, Balmer, Moeschinger, Burkhard) did not go beyond the limits of the merely interesting. The impressive part of the festival was Honegger's King

(Continued on page 36)

Tibbett in Stockholm Opera and Recital

King Decorates American Singer—Pinza Appears in Mozart Operas—Eugene Ormandy and Mischa Elman in Concert

By BENGT PLEIJEL

STOCKHOLM.—Lawrence Tibbett's successful guest appearances at the Opera had sold-out houses, including members of the Royal Family. Mr. Tibbett reaffirmed his vocal art and proved his histrionic powers as Rigoletto, and Scarpia in Tosca. At a farewell concert, in which he sang songs and opera arias, the singer gave proof of his mastery in recital. The King bestowed the decoration of *Litteris et Artibus* upon Mr. Tibbett, an honor that few musical persons have ever obtained.

WETTERGREN AS ORPHEUS

The opera season opened with a restoration of Gluck's Orpheus, with Gertrud Wettergren in the title role, Helge Görlin as Eurydice, and Hjordis Schymberg as Eros. Excepting the principals, the performance lacked balance, and the staging leaned heavily to the brilliant rather than the delicately nuanced.

The first guest artist of the season was Ezio Pinza, who won acclaim as Don Giovanni and Figaro. He was especially fine in the Mozart operas, where his finished vocal style and acting registered strongly.

ORCHESTRAL APPEAL

Eugene Ormandy, who last year opened the Concert Society seances, inaugurated the new season, giving au-

(Continued on page 40)

Dr. Frank Damrosch Passes at 78

Noted Educator Trained Generation of Musicians as Director of Institute of Musical Art

One of America's leading musical educators, Dr. Frank H. Damrosch, founder and for many years director of the Institute of Musical Art, died at his home in New York on October 21. He had retired from the direction of the institute in 1933, and since that time had been in failing health. His death, due to a heart attack, however, came unexpectedly. With him at the time were his wife, the former Hetty Mosenthal, and his daughter, Mrs. John Tee-Van, of New York, the painter. He is survived besides by a son, the Rev. Frank Damrosch, of Doylestown, Pa.; his brother, Walter Damrosch; three sisters, Mrs. David Mannes, musician and director, with her husband, of the David Mannes Music School; Mrs. Harry Seymour and Mrs. Marie Damrosch-Veichman, all of New York, and four grandchildren.

Member of a notable musical family, Dr. Damrosch was the son of Dr. Leopold Damrosch, eminent conductor, violinist, and composer, whose pioneer musical activities in New York began in 1871. His mother was the former Marie Helene von Heimburg, who had been a singer at the Weimar Opera. He was born in Breslau, June 22, 1859, where his father was conductor of the Symphony

(Continued on page 39)

Fanfares Greet New Detroit Conductor

Franco Ghione Met by Delegation at Station—Rachmaninoff Exerts Old Magic in Recital—Music Guild Plays Local Composer's Quintet

Detroit, Mich.—Maestro Franco Ghione arrived on October 19 to take over his duties as director of the Detroit Symphony Orchestra. Ghione and his wife were met at the station by Mr. Patterson, the manager of the orchestra, and Mrs. Dudley Hay, president of the Women's Symphony Association. Fourteen members of the brass section of the orchestra saluted Mr. and Mrs. Ghione with three fanfares. Ghione makes his first appearance at the opening concert of the subscription series on November 4.

OFFERING CONCERTS

GINA CIGNA,
soprano of the Metropolitan Opera, opened her American season with a concert appearance on October 11 at Michigan State College, East Lansing, Mich.

Rachmaninoff Acclaimed

Sergei Rachmaninoff began the season with a recital in the Masonic Auditorium Series, and as usual had a tremendous audience. His program opened with a Bach-Liszt prelude, followed by the Italian concerto of Bach. His Chopin group included a fantasie, two impromptus, a mazurka and a scherzo. The latter half of the program listed Debussy's suite, Bergamasque, where Rachmaninoff's playing of the Clair de Lune, captivated his listeners. His legato was melting, and his colorings sombre or brilliant to suit the music he played. For the people who wanted his own compositions he gave two of his own preludes and one for encore.

Music Guild Launches Series

The Detroit Music Guild gave the first of five concerts in the Detroit Institute of Arts on October 15 before an enthusiastic gathering. It is gratifying to know that chamber music has a definite place in the musical life of Detroit. Those who have labored unselfishly for the realization of this ideal are to be congratulated.

The artists on the first program were Edward Bredshall (pianist), James Barrett (violin), Sam Epstein (second violin), Walter Poole (viola), Mitchell Gelzeyd (cello), Dirk Van Emmerick (oboe). The works performed were the Beethoven quartet (Op. 18, No. 6), Bernard Heiden's quintet with oboe (a first performance), with Faure's delightful piano quartet in C minor closing the concert. As the object of these concerts is to hear the music rather than the performers, this reviewer feels it would be contrary to the spirit of things to do other than praise the entire ensemble. Mr. Heiden is a gifted young composer of whom Detroit is justly proud, and his quintet added to these impressions. M. E.

Ponselle Tweaks Accompanist's Ear For Peccadillo in Atlanta Recital

But All Ends Amiably with Fervent Applause from Audience of 5,000—Morning Musicales Begun by Local Club

Atlanta, Ga.—The concert by Rosa Ponselle, soprano of the Metropolitan Opera, who sang before one of the largest audiences ever assembled in the Fox Theater, brilliantly launched the fifth season of All Star Concert Series on October 14. When the diva embarked upon her program with two opera arias, Addio del passato from Traviata and Chanson Boheme from Carmen, there was the old festival spirit pervading the occasion which was reminiscent of Music Festival days when the "Met" paid Atlanta yearly visits.

From standees—and there were many—to the artist and her accompanist, Stuart Ross, good humor prevailed. Extraordinary intimacy was established between artist and the audience of 5,000 when Miss Ponselle led Mr. Ross to the footlights in response to wild applause and with a wink to the audience and a tweak of the accompanist's ear, she sent the house into gales of laughter. The occasion for this bagatelle was a confusion of piano scores.

After several bars of Adieu, forêts from Tschaikowsky's opera, Jeanne d' Arc, the soprano called to the accompanist that he was playing in the wrong key—the score for the contralto voice. Hurriedly leaving the stage Mr. Ross reappeared with another score and the aria continued. The incident proved embarrassing for the accompanist but highly enlivening for artist and audience. So eloquent was their interpretation of the Jeanne d'Arc aria that storms of applause evoked three encores.

To lovers of opera, Miss Ponselle was especially gratifying for here her art of dramatic presentations offers her vocal gifts the greatest expression. Mr. Ross, in addition to expertly timed and colored accompaniments, offered several grateful solos.

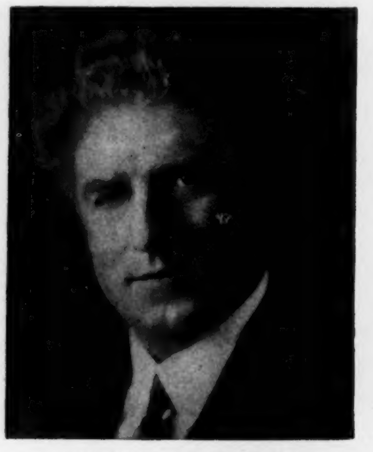
The Morning Musicales which the Atlanta Music Club presents each season, began on October 6 when Martha Whittemore, cellist of Boston, gave a recital, assisted by Elinor Whittemore King, violinist, and Ruby Chalmers, accompanist, of Atlanta. Miss Whittemore proved herself to be equally expert in the technic of the viola da gamba and manifested taste in the interpretation of compositions for both instruments. The series is under the aegis of Mrs. Thad Morrison, serving her second term as president of the Atlanta Music Club.

Mrs. Clarence Dickinson, wife of the composer and organist, was presented in a lecture, Integration of Music in the Church Service, at the North Avenue Presbyterian Church, by Emilie Parmalee, organist of the church and dean of the Georgia Chapter of American Guild of Organists. The guild held its first meeting of the season on September 28. A program was presented by George Hammerick on the newly installed Hammond Electric Organ. Another activity of the Organist's Guild was a series of four vesper organ recitals by Joseph Ragan, organist of All Saints Church, inaugurated on October 10.

The College Park Music Club auspiciously opened its season on October 13 with a program by Eugenia Snow, pianist, and Haskell Boyter, baritone. Mrs. D. M. Berry offered discussion on Musical Appreciation. Dixie Stevens is president of the club and Eva Thornton was chairman of the program.

The Thursday Morning Music Club presented its first musicale on October 14. Lillian Gilbreath and the hostess offered two-piano solos and Helen Riley Smith contributed an informative discussion of song literature with illustrations by Mrs. Smith, Frances Stukes and Mary McCain Martin. M. S. W.

FLIES TO COAST



GIOVANNI MARTINELLI
returned to New York on October 11 by the SS. Aquitania. He took a plane immediately for San Francisco, where he opened the opera season in Aida. The tenor also sings with the Chicago opera forces before returning to New York for the Metropolitan season.

SLATED FOR SALOME

MARJORIE LAWRENCE
will sing the title role of Salome in the Metropolitan Opera's forthcoming Strauss series.

DIVA ON THE ROAD

ROSA PONSELLE,
after opening her season as a soloist at the Worcester Festival, is on a concert tour until she rejoins the Metropolitan Opera. (Photo by courtesy Worcester, Mass., Telegram.)

Cincinnati Festival Offers $1,000 Prize for Choral Work

The Cincinnati Music Festival Association offers $1,000 for a composition for a children's chorus of about 600, with orchestra or organ or both. The work may be for children's voices only or for children and adults' choruses. The winning composition is to be presented at the May Festival in Cincinnati in 1939, but the association reserves the right to withdraw the prize if no composition of sufficient merit is entered. Any musician of any age or nationality may compete. Manuscripts must be received by September, 1938. Full details may be obtained from the association, 142 West Fourth Street, Cincinnati.

Public to Suggest Program for Town Hall Bach Festival

New York's music public is invited to submit program suggestions for an annual Bach Festival, an undertaking to be sponsored by the Town Hall Music Committee. The festival organization will not attempt to duplicate the larger Bach works which are performed each year by choral organizations; instead the Bach program at Town Hall is to feature works in smaller form which are seldom performed. Performing artists also may be suggested. All such contributions should be mailed to The Music Committee, Town Hall, 123 West 43rd Street, New York, N. Y.

Galliano Masini, Tenor, Engaged for America by F. C. Coppicus

F. C. Coppicus, now in Europe for Columbia Concerts Corporation, has engaged Galliano Masini, Italian tenor, who recently completed an engagement at the Colon, Buenos Aires. Mr. Masini makes his debut with the Chicago Civic Opera on November 10.

Barer Returns

Simon Barer, Russian pianist, arriving in this country on October 27 by the SS. Queen Mary, gives a New York recital in Carnegie Hall on November 8.

Worcester's Seventy-eighth Festival Brings Notable Music Crescendo

Festival Chorus and Orchestra Assisted by Eminent Soloists—Stoessel and Damrosch Conduct Own Scores

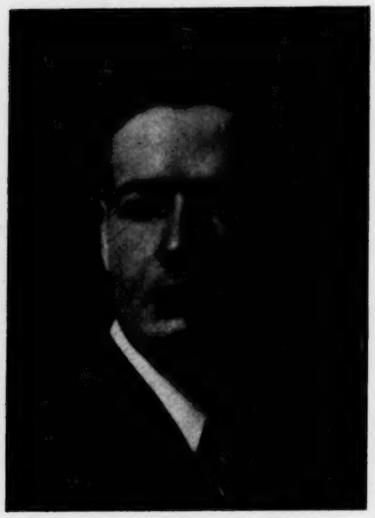
By MOSES SMITH

CONVERSATION PIECE.

Members of the audience at the Worcester Festival discuss the evening's program in the rotunda of the auditorium. At right, a flute interlude featuring Georges Barrere, soloist for the third time at these festivals and the orchestra's first flutist. (Photos by Courtesy Worcester, Mass., Telegram.)

Worcester.—After a crescendo in interest on the part of a large public, the seventy-eighth Worcester Music Festival, held here from October 4-9, ended before an audience filling the sold-out huge Worcester Municipal Auditorium as Albert Stoessel's opera, Garrick, was given its first Worcester performance. The concert of the preceding evening, when Rosa Ponselle was the principal attraction at the annual Artist's Night of the festival, was also sold out.

The programs had been judiciously arranged by Mr. Stoessel, conducting the festival for the thirteenth season, to arrive at a fair balance between the old or familiar and the new or unfamiliar. The opening concert was given over to a program of shorter choral works, supplemented by a couple of solo airs (and encores) sung by Susanne Fisher, soprano, who was warmly applauded by the audience. After an opening motet, Wake, Arise, a Voice Is Calling, by Georg Schumann, the large Worcester Festival Chorus, the Festival Orchestra and Theodore Webb joined in a performance of An Abraham Lincoln Song, under the direction of the composer, Walter Damrosch.



(Photo by Albert Petersen.)

ALBERT STOESSEL

Novelties by Williams and Kodaly

The forceful and stimulating Te Deum of Zoltan Kodaly, receiving its first performance in America, enlisted the services of chorus, orchestra and an able quartet of soloists: Miss Fisher, Doris Doe, George Rasely and Mr. Webb. The program ended with the first American performance of four of the five movements of Vaughn Williams's Tudor Portraits, a work in which the pre-Elizabethan gusto and almost Rabelaisian wit of John Skelton was strikingly reflected in the music. The performance, with Miss Doe and Mr. Webb for soloists, was the high point of the concert for this writer.

Barrere and Gorodnitzki Play

In the strictly orchestral program of the second night the two instrumentalists in the long list of this season's soloists were heard. Georges Barrere, expertly accompanied by Mr. Stoessel and his orchestra, dispensed the Mozart flute concerto in D major, with grace, vivacity and—as was here required—agility. Sascha Gorodnitzki set the pace in an impassioned presentation of the second piano concerto of Rachmaninoff in C minor. Both soloists, enthusiastically applauded, added a solo number to the announced program, which began with Sam Franko's edition of an overture, Oedipus at Colonus, by Sacchini and included the Brahms symphony in D major.

A large crowd of delighted youngsters attended the third concert, on Wednesday afternoon, when the young people's program included Thomas' Overture to Mignon, Deems Taylor's suite, Through the Looking Glass, and short numbers by Tschaikowsky, Mendelssohn and Harl McDonald.

Pierné's St. Francis Impresses

The interpretation of Gabriel Pierné's oratorio, St. Francis of Assisi, was easily one of the high points of the festival. The music was evidently of a type to appeal to the particular imagination of Mr. Stoessel, so that its presentation seemed with him a labor of love. The chorus of men and women, admirably trained, sang with an evenly high excellence, and has not sounded better, it seemed to this writer, in the recent years of the festival. The chorus of children that Pierné employs to striking effect came from the Worcester Public Schools where they were excellently trained without being deprived of naturalness. Paul Althouse, singing the principal solo part, was also happily mated to the music, for which his temperament as well as vocal equipment seemed ideal. The others of the fine group of soloists were Susanne Fisher, Doris Doe, Kathleen Roche, John Gurney, Lillian Jensen, George Rasely, Theodore Webb and Alex Walkinshaw.

Rosa Ponselle Acclaimed

Miss Ponselle was the bright satelite of the proceedings of Friday evening. Her contributions for the evening, dispensed with customary vocal and artistic opulence, began with an air from Tschaikowsky's Jeanne d'Arc, sung with the orchestra. Later she sang numbers, with piano accompaniment, by Paisiello, Tschaikowsky, Wolf-Ferrari, Widor and La Forge. In a sense, though, this was but the beginning of her program. Time after time she was recalled by the enthusiastic audience, singing a total of six encores and coming back repeatedly for curtain calls.

The mixed orchestral and choral program that surrounded Miss Ponselle's efforts began with the prelude to Die Meistersinger, proceeded to the Capriccio Espagnole of Rimsky-Korsakoff and ended with three unaccompanied choruses by Elgar and the Entrance of the Guests from Wagner's Tannhäuser.

Stoessel's Garrick Heard

Mr. Stoessel's opera was the first American work in that category to have been given at Worcester, where the festival in recent seasons has had a staged lyrical work for conclusion. The only previous performances of Garrick, all under the baton of the composer, had been the original ones at the Juilliard School in New York last winter and some in Chautauqua during the past summer. The solo singers employed at the Worcester presentation and, in fact, most of the details of the production had been taken over from those Chautauqua performances. The chorus, however, had been drawn from the larger Worcester Festival chorus. Alfredo Valenti was stage director.

As seen and heard at Worcester, Garrick was an ingratiating piece, not pretentious enough to be called a grand opera (which Mr. Stoessel scarcely intended) and containing a little too much substance for the label of operetta. Perhaps "Play with Music" would be correct, but for the implication that the music is incidental; whereas here the music sounds almost continuously, and there are only a few spoken lines.

Whatever category Garrick falls into, it obviously engrossed and entertained the Worcester audience who were being treated to what seemed like an excellent presentation, with Mr. Stoessel in command of an alert orchestra and with singers fairly well cast. Donald Dickson had the right amount of swagger for the title part, and Pauline Pierce was that bundle of captivating and maddening femininity, Peg Woffington. Alice George was an appealing Julia Paulding.

The rest of the cast, enunciating Mr. Stoessel's music and Robert Simon's excellent book in more than capable fashion, consisted of Albert Gifford as Marchmont, Glenn Darwin as Darnley, Fletcher Smith as Coverdale, Allan Stewart as Whitfield, Genn Greenwell as Colley Cibber, David Otto as Fleetwood, Annamary Dickey as Kitty Amory, Leslie Partridge as Tom and Samuel Rea as Maxon.

The simple but attractive and carefully studied settings added to the enjoyment.

STANDING UP FOR THEIR MUSICAL RIGHT

In the ten days before the concerts began crowds besieged the ticket window. (Photograph by Courtesy Worcester, Mass., Telegram.)

Hollywood Bowl Chorus Unionized

Agreement Signed by American Guild of Musical Artists and California Symphony Association—Called "First Major Victory" of Guild

The terms of a contract concluded by the American Guild of Musical Artists, of which Lawrence Tibbett is president, with the Southern California Symphony Association were announced on October 19 at the New York office of AGMA. The agreement guarantees a "closed shop" for the AGMA and outlines conditions of employment and minimum wages for chorus singers employed by the Association at the Hollywood Bowl and elsewhere. It provides for a chorus of 100, consisting of forty "Senior Chorus" singers, thirty "Junior Chorus" singers and thirty "Auditors," who will be chosen by an audition board consisting of three members of AGMA and three representatives of the Association. The pay for chorus singers has been increased so that senior choristers receive for operatic work $16.50 per performance and $1 per rehearsal beyond ten hours of rehearsal; junior choristers receive $10 and auditors $4 per performance. Before junior choristers or auditors can be used, the full forty seniors must be employed. In non-operatic work choristers receive $10 per performance and pay for rehearsal beyond eight hours.

This agreement, running for a year, binds the Southern California Symphony Association and any other controlled or affiliated company engaged in the production or management of opera, recital, concert or oratorio. It was signed by Leo Fischer for the American Guild of Musical Artists and by Florence M. Irish for the Southern California Symphony Association and represents the conclusion of negotiations begun during the month of September by Henry Jaffe, Counsel for AGMA and the American Federation of Musical Artists.

A bulletin from the Guild states that this agreement, "besides securing for artists, especially chorus singers, much better conditions of employment and compensation than they had heretofore enjoyed, is important in that it is the first major victory of the AGMA in its campaign for the unionization of all opera and concert productions in the country."

The guild is negotiating a similar contract with the San Francisco Opera Association and will shortly begin negotiations with the Chicago City Opera Company and with other grand opera impresarios.

The AGMA also announced that it had signed an agreement with George De Feo and the Century Grand Opera Company of New York, guaranteeing Guild recognition and AGMA shop. The term of the agreement is for two years. Other New York impresarios will be approached so as to secure their signatures to similar agreements.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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BACK FROM ANTIPODES

PAUL ULANOWSKY,
after completing a tour in Australia as accompanist for Lotte Lehmann and as soloist, has returned to New York to resume coaching and accompanying here.

NEW AIDA

ROSE BAMPTON,
of the Metropolitan Opera, sang the role of Aida in Warsaw, Poland, on October 7, her first appearance in the soprano part, although she has frequently sung Amneris. Miss Bampton returns to America in November for the Metropolitan Opera season and a transcontinental tour. (Ray Lee Jackson Photo.)

Jooss Ballet Scores in N. Y. Series

Four Performances Present Nine Contrasted Works in Brilliant Choregraphy

Impressing anew with its rich fancy, colorful variety, and high technical finish, that gifted, picturesque and enlivening aggregation, the Jooss Ballet presented a repertoire of nine works in four New York performances at the Alvin Theatre, opening with a matinee on October 16. The first bill included The Green Table, once more exerting intense appeal and peculiarly timely; The Seven Heroes (music by Purcell), with eloquence and humor unimpaired; A Ball in Old Vienna (Joseph Lanner) and The Big City, masterpieces masterfully performed.

Saturday evening's program began with The Prodigal Son, including lavish costuming and spectacle in its saga of the wasteful youth who goes through coronation, revolution and degradation before his homecoming; and repetitions of A Ball in Old Vienna and The Green Table.

On Sunday afternoon Johann Strauss, Tonight, with music by that waltz king, presented its colorful, romantic story as a prelude to Ballade, an exquisite work with score based on an old French folksong in modern variations by John Colman. The story concerns a queen who sends a poisoned flower to a marquise who has ensnared the king's regard. The bill closed with The Big City and The Seven Heroes.

The final evening saw a repetition of the last work and A Ball in Old Vienna, and the addition of Pavane and The Mirror. Pavane is a lovely, subtly stressed episode, danced to Ravel's music, depicting the struggle of the Infanta against the pompous etiquette of the old Spanish Court and her final defeat by this soulless power. The Mirror, a sequel to the Green Table, deals with the fevered after-effects of war, class struggle and social disintegration.

The customary two-piano accompaniments were furnished by Fritz Cohen, who arranged all the music and contributed several scores, and Messrs. Waldmann and Colman.

Principal roles in the performances were sustained by the dancers Rudolf Pescht, Hans Zuellig, Noelle de Mosa, Rolf Alexander, Atty van den Berg, Otto Struller, Elsa Kahl, Heinz Schwarze, Herta Thiele, Erika Hanka, Ernst Uthoff, Arnold van Ogtrop, Maya Kubler, Lola Botka, Hans Gansert, Ulla Soederbaum, Evert Compaen, Bunty Slack, Emma Zeltner and Eva Lekstroem. The costuming and lighting were particularly effective. The audiences were large and warmly appreciative throughout the engagement. M. C. S.

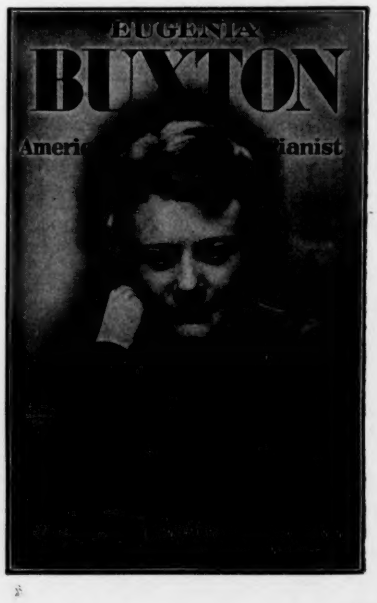
Salzburg Opera Guild to Begin New York Engagement

The Salzburg Opera Guild, under the sponsorship of S. Hurok, opens a week's repertoire engagement on November 6 at the Alvin Theatre, New York. The five operas to be given are all but one new to America in professional production. Eight performances bring Mozart's Cosi Fan Tutte; Monteverdi's The Coronation of Poppea, adapted by Ernest Krenek (who will conduct); The Matrimonial Market, Rossini's first opera; and two modern French works, Le Pauvre Matelot by Darius Milhaud, and Jacques Ibert's Angelique.

Eugen Schulz-Breiden directs the group. Paul Czonka is general manager; the conductors, Alberto Erede, Max Sturzenegger and Mr. Krenek. Among the principal singers are Franco Perulli, tenor; Hans Heinz, tenor; Laszlo Csabay, tenor-buffo; Leo Weith, baritone; Hertha Glatz, contralto; Marisa Merlo, coloratura soprano; Aune Antti, soprano; Aurora Dolci, soprano; Grete Menzel, Hedwig Treer, Maria Mayhoff.

Verdi Club Has Inca Music Drama

A music drama of the Incas of the fifteenth century was the feature of the Verdi Club's annual celebration of Verdi's Birthday, held at the Hotel St. Regis, New York, on October 9. Dr. B. Bartlett James gave a lecture recital on the play, Ollanty, which, he said, was performed as a spectacle to Pizzaro by the Incas at the time of his conquest of Peru, and was reduced to writing in 1770. Interpreters were Dr. James and Cosmo McMoon, readers; Amy Ellerman, contralto (in rich and brilliant voice); and Gene Schiller, able pianist. Preceding the music drama, Josef Milles, Swedish pianist, gave effective account of pieces of Chopin and Liszt. F. W. R.



VIRGINIA REA

MAKES HIT IN RECITAL

Town Hall Audience Heartily Applauds Soprano's Program

HEADLINE, New York World-Telegram, Friday, October 8, 1937

Photo by
Ray Lee Jackson

Miss Rea is a singer of abundant experience and routine. On this occasion her work was marked by musical intelligence, knowledge of style, and careful phrasing.

PITTS SANBORN,
N. Y. World-Telegram,
October 8, 1937

Before that, in Mozart's "Ridente la Calma" she had conveyed real feeling and a knack for natural, musicianly phrasing. And putting the two together it became clear that Miss Rea was an accomplished artist.

SAMUEL CHOTZINOFF,
N. Y. Post,
October 8, 1937

The refinement of her work and her ability to deliver coloratura passages with precision, agility and ease, were at once disclosed.

NOEL STRAUS,
N. Y. Times,
October 8, 1937

With a sizable and applausive audience to greet her, Miss Rea first wafted her way engagingly on the gentle currents of Mozart, meeting the technical requirements of her fortunately chosen initial group. This was all very acceptable Mozart singing, smooth of line and musical of tone. She treated the melodic versations of this charming conceit and of the canzonetta "Ridente la Calma" with fluency and grace.

OSCAR THOMPSON,
N. Y. Sun,
October 8, 1937

European Tour, February, March, 1938

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Philadelphia Orchestra in Attractive Opening Events

Honors for Tabuteau from French Government Marked by Gallic Program—New Cailliet Transcriptions Heard—Flagstad in Notable Concert

Philadelphia.—The Philadelphia Orchestra (Eugene Ormandy, conductor) started its thirty-eighth season with the concerts of October 8 and 9. The program held three impressive numbers, chief of which, was the Brahms C minor symphony, preceded by the Bach prelude and fugue in B minor, transcribed for orchestra by Lucien Cailliet, and played for the first time in this form. Another Cailliet transcription was the final collection of excerpts from Siegfried, in which he had chosen some of the parts less well known. He followed wherever possible the Wagner orchestration, thereby achieving remarkable breadth and color.

Mr. Ormandy gave excellent interpretations of each number, rising to heights in the slow movement of the symphony. He was warmly welcomed by the audiences, and his work on the programs loudly approved.

The second pair of regular concerts took place on October 15 and 16, presenting an all-French program. The selection was particularly apt, and perhaps so planned, in recognition of the honor conferred upon Marcel Tabuteau, first oboist of the orchestra. At the concert on October 15, he was presented by the French Government with the decoration of Chevalier of the Legion of Honor, and on October 16 received a wreath from his colleagues in the orchestra.

The concert opened with a suite of six short numbers by Rameau, arranged by Cailliet (first performance in this form), then came the lovely Afternoon of a Faun by Debussy, followed in turn by another "first performance at these concerts" of a Sarabande for orchestra and voices by Roger-Ducasse, in which the choral part was taken by members of the Choral Society of the University of Pennsylvania. The second orchestral suite from Ravel's ballet Daphnis and Chloe closed the first part. The D minor symphony, of Cesar Franck finely read and played formed the second part of the program.

Youth Program

The first Youth Concert of the Philadelphia Orchestra (Eugene Ormandy conducting) on October 13, was attended by the usual capacity audience. Mr. Cailliet's arrangement of the beautiful Bach chorale Jesu, Joy of Man's Desiring was the opening number, with the Brahms C minor symphony and Moussorgsky's Pictures at an Exhibition (orchestrated by Cailliet) the other orchestral numbers. The feature of the concert was the particularly excellent playing of Mildred Gordon, young pianist, and winner of last spring's audition for appearances at these concerts. Her diversity of tone quality and meticulous rhythm were outstanding features of her performance of the Liszt Fantasy on Hungarian folk-melodies.

Flagstad Stirs Listeners

Kirsten Flagstad, Wagnerian soprano, was the first attraction in the All Star Concert Series, giving a magnificent recital on October 14, before a capacity audience. Groups of exquisite German Lieder, and Norwegian songs, with a few French and English, climaxed by the two arias from Tannhäuser, were sung with a finish and artistry for which Mme. Flagstad is noted. Edwin McArthur provided fine accompaniments.

Gertrude Borzi, coloratura soprano, was heard in a pleasing recital on October 6, by a large and enthusiastic audience. She scored her greatest success with the Bell Song from Lakmé, revealing a voice of agility and clearness. Elizabeth Westmoreland was the sympathetic accompanist.

M. M. C.

Josef Hofmann's Golden Jubilee Tour Includes Many Appearances

Josef Hofmann starts off his Golden Jubilee tour on November 4 and 5, appearing as soloist with the Pittsburgh Symphony Orchestra (Dr. Otto Klemperer conductor). Before his Golden Jubilee Concert at the Metropolitan Opera House on November 28 he is to be heard as follows: Recitals in Saratoga Springs, N. Y.; Pittsfield, Mass.; Hamilton, Ont.; Toronto, Ont.; East Lansing, Mich.; Buffalo, N. Y.; Des Moines, Ia.; and soloist with the St. Louis Symphony Orchestra under Vladimir Golschmann. Later he plays with orchestra: In Baltimore and Washington, D. C., with the National Symphony (under Dr. Hans Kindler); the San Francisco Symphony (Pierre Monteux); Seattle Symphony (Basil Cameron); Chicago Symphony (Dr. Frederick Stock); Detroit Symphony (Franco Ghione); Miami Symphony (Arnold Volpe); Los Angeles Philharmonic (Otto Klemperer); Cincinnati Symphony (Eugene Goossens); New York Philharmonic (John Barbirolli). Mr. Hofmann celebrates the Golden Jubilee of his English debut with a recital at Queens Hall, London on April 23.

George Hoyen Closes Conducting Tour in South America

George Hoyen has returned from fifteen months in South America, during which he conducted orchestras on the West Coast of that continent. With Elizabeth Travis, pianist, as assisting artist, Mr. Hoyen directed in San Diego, Valparaiso, Lima, Bogota, Caracas, Colon and Panama City. After a short stay in New York, Mr. Hoyen and Miss Travis are sailing again for South America, to appear in cities on the East Coast.

An Important Reminder to Our Readers!

A Chopin Cycle
(First time in this country)
TO BE GIVEN BY
BRAILOWSKY
AT TOWN HALL
January 24, 29 } 1938
February 5, 12, 19, 26 } 1938

The 169 works of the great composer for the piano to be presented by "A Chopin interpreter to the manner born" is an event of musically historic significance.

Peabody Conservatory Lists Friday Afternoon Recital Schedule

Baltimore.—The Friday Afternoon Artists Recitals at the Peabody Conservatory of Music are as follows: October 29, Jan Peerce, tenor; November 5, Kerstin Thorborg, contralto; 12, Erica Morini, violinist; 19, Alexander Sklarevski, pianist; 28, Stephen Deak, cellist; December 3, Frank Gittelson, violinist; 10, John Charles Thomas, baritone; 17, Artur Rubinstein, pianist; January 7, Maurice Eisenberg, cellist; 14, Vronsky and Babin, duo-pianists; 21, Fraser Gange, baritone; 28, Andres Segovia, guitarist; February 4, Roth String Quartet; 11, Austin Conradi, pianist; 18, Gertrude Pitzinger, mezzo-soprano; 25, Pasquier Trio; March 4, George Wargo, violinist and Louis Robert, organist; 11, Roman Totenberg, violinist; 18, Pasquale Tallarico; 25, Peabody String Quartet.

Creatore Leads New York State Symphonic Band

The New York State Symphonic Band (Giuseppe Creatore conducting) was the attraction at the WPA Federal Music Theater, New York, on October 15. Under Mr. Creatore's leadership, the band made a fine showing in compositions of Wagner, Beethoven, Glinka, Mancinelli, Gounod and Tschaikowsky. The assisting artist was Elvira Helal, soprano, who sang clearly and with dramatic force the Ah! fors e lui from La Traviata.

S. V.

COLORATURA

GERTRUDE BORZI,
coloratura soprano, included in her early fall schedule recitals in Philadelphia, October 6; Washington, D. C., 13; and Town Hall, New York. (Photo by Ben Pinchot, New York.)

Song for Tomorrow

A child looks on the present as the whole of life. His little world is peopled with games and dreams . . . a gay, unending cavalcade. But to the parent, these are the years of preparation. Talents cultivated today earn rich rewards tomorrow. And so, into the young life, the father and mother bring the right friends . . . bring the right books and entertainment . . . bring music, noblest of the arts. Music broadens, strengthens, and inspires . . . stirs the imagination to enchanted journeys. In a changing world, music yields changeless pleasures . . . and awakens, in youth and adult life, hopes that are fine and true.

● There are probably very few people who have not said, at one time or another, "I wish some one had taught me to play the piano."

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STEINWAY
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"ELITE OF MUSIC THRILLED BY MATZENAUER"

(In Los Angeles, October 5, 1937)

By CARL BRONSON

"Margaret Matzenauer, impulsively temperamental and individually artistic, celebrated her re-entry into concert and operatic activities in a recital at Philharmonic Auditorium last night, the triumph of which left no doubt in the minds of a large audience, which included stars from filmland, musicians from every land and the elite of musical patronage, *that the great diva's gesture was not a comeback but a step forward.* It was even a greater Matzenauer that stood before them.

MASTER ACTRESS

The real applause of the event began after her voice had proven itself in her first offering, the Gluck monologue and aria from his "Iphigenie in Tauris," the vocal and dramatic demands of which have never been fully met by any other contralto. Matzenauer painted the tragic picture with the touch of a master actress and the velvety suggestiveness of her wonderful vocal equipment added the magic.

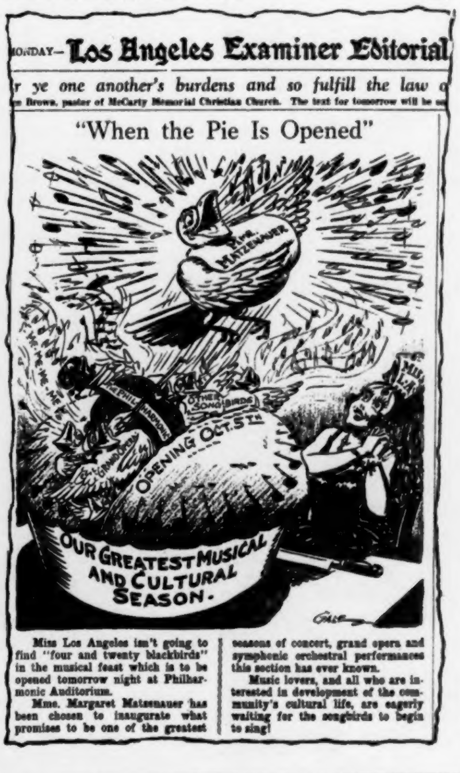
Schubert's "Trout" was a perfect exposition of the "lieder" form, which has languished since the great Schumann-Heink left us, whose place will joyously and adequately be filled by this genius of mimetic art, whose hands are as eloquent as is her diction. Brahms' "My Love Is Seen" was just another gem of eye and voice. Claude Debussy's ballad, "Her Wondrous Hair," was a dreamy ecstacy of vocal freedom and loud and soft were blended in lovely colorings.

Lapara's "Dance of the Wooden Shoes" was characteristically subtle as was also Respighi's "Rain." Cimara's "Song of Spring" contained the old joy of living that Matzenauer always diffused and Chopin's "Eternal Sadness" was a reflection of moods that are gone.

DISPLAYS ARTISTRY

Encores were numerous and applause was continuous. Hageman's "Christ Went Up Into the Hills," "Animal Crackers," "Do Not Leave Me My Love" and "Happiness," all were song inventions of a newly blossoming field which Matzenauer rendered with the perfume of an emaculate art, unsurpassed in everything that is required in the equipment of a truly remarkable singer, one whose return to the world of song will give songlovers a revival of that which has long been lost in tone and feeling. Matzenauer's singing of the Samson and Delilah aria, "My Heart at Thy Sweet Voice," was demanded before the audience would move to depart, and then crowds rushed the stage entrance to greet and meet a singer of the ages, not through feelings of sentiment, but excited in the thrall of a magic art and tone."

—Los Angeles Evening Herald and Express, Oct. 6, 1937.



ONDAY—**Los Angeles Examiner Editorial**

r ye one another's burdens and so fulfill the law o

n Brown, pastor of McCarty Memorial Christian Church. The text for tomorrow will be o

"When the Pie Is Opened"

Miss Los Angeles isn't going to find "four and twenty blackbirds" in the musical feast which is to be opened tomorrow night at Philharmonic Auditorium.

Mme. Margaret Matzenauer has been chosen to inaugurate what promises to be one of the greatest seasons of concert, grand opera and symphonic orchestral performances this section has ever known.

Music lovers, and all who are interested in development of the community's cultural life, are eagerly waiting for the songbirds to begin to sing!

MATZENAUER IN TRIUMPH

By FLORENCE LAWRENCE

Thunders of applause, a well-filled house and flowers sufficient to bank the great footlight area of Philharmonic Auditorium!!!

Such was the greeting awarded Madame Margaret Matzenauer on her return to the concert stage last night.

The famous diva, whose magnificent artistry and fine musicianship are widely acknowledged, sang a varied and lengthy program. Through the literature of vocal classics she moved with all her accustomed suavity and power. Her voice is musical as always, fine in quality, and last night displayed also its accustomed versatility. From the dramatic monologue and aria from Gluck's "Iphigenie in Tauris" to the colorful Respighi songs, the artist swept to one triumph after another. The listeners were enthusiastic in their approval, cries of bravo filled the air after many of her songs, and demands for encores were repeated evidences of the joy which the singer was giving to her listeners. Matzenauer possesses every vocal grace which either singer or most fastidious listener could desire, and friends who have lamented the artist's long absence from the music world were openly rejoicing in her success throughout the evening. *—Los Ahgeles Examiner, Oct. 6, 1937.*

MATZENAUER ACCLAIMED

By Isabel Morse Jones

With all her very considerable artistry, Mme. Matzenauer offered songs from a magnificent repertoire. To those who had long admired the famous contralto, there was joy in the fact that her voice was not tarnished, was still sweet to the ear. There is an appealing tenderness and beauty in the voice which was not so often heard in the past.

VOCAL FEAT

The exacting Monologue and Aria from Gluck's "Iphigenie in Tauris" was a test of courage and a feat of vocalism. In it she implored the muse. Tragedy, not to be simulated by youth and inexperience, filled the heart.

It was not the actual singing of Matzenauer but the ineffable poetry of her visible thinking that left many in her audience breathless with emotion.

—Los Angeles Times, Oct. 6, 1937.

ARTISTRY OF VOCAL STAR GAINS FAVOR

By Richard D. Saunders

A prolonged ovation was accorded the long noted contralto immediately upon her appearance, while magnificent floral tributes soon covered the piano and adorned the stage.

She delivered an arduous and taxing program with the artistry of long experience. Her interpretations were individual, given with authoritative manner in which enjoyably clear enunciation played no small part. French, German, Italian and English diction were all equally understandable.

Final encore was the ever popular aria, "My Heart at Thy Sweet Voice," from Saint-Saëns' "Samson and Delilah," wherein the auditors could again vision Matzenauer in the days of her greatest triumphs with the Metropolitan.

—Hollywood Citizen-News, Oct. 6, 1937.

MANAGEMENT
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Pacific Coast Representative
WYNN ROCAMORA
705 Auditorium Bldg., Los Angeles, Cal.

QUEENA
MARIO

15TH CONSECUTIVE
SEASON AT THE
METROPOLITAN
1937-38

Of all the Prima Donna Sopranos who were at the Metropolitan when Miss Mario made her debut in 1923 only two others still remain,—Elisabeth Rethberg and Rosa Ponselle. The Reputation of these three offers a sufficient explanation for this.

"The soundness of her approach was manifest in the intelligence of her interpretations. She was careful to seek the meaning of each song and to project its spirit. When an artist has that as her central purpose, her recital is bound to be stimulating. Miss Mario's is an intimate art. Her good taste and her identification with the various moods of a song program were communicated with infectious feeling. This is indeed a rarity in the concert hall."
New York Times.

"She proved herself a logical suggestion to music clubs throughout the country that might well benefit by engaging her."
New York Sun.

"One of the loveliest lyrics of her time, and last night excelled herself."
San Francisco Call-Bulletin.

"She proved herself the great artist she is."
Havana, Cuba, La Lucha.

"If we are to judge Mme. Mario's pedagogic gifts as we enjoy her vocal and histrionic ability, we can safely guarantee the future of any of her disciples. She sang Violetta with all the required finesse, the limpidity of tone, the fluency of technical execution, and the poised style of the routined and innately talented actress-singer. The famous aria "Ah! fors e lui" so often tortured by the immature, became, through this medium, an example of pure song, to be emulated and imitated. It was sung, by the way, in the original key, not transposed, and also, parenthetically, in perfect pitch.
Herman Devries,
Chicago American.

Management:

NBC Artists Service, RCA Bldg., New York
George Engles, *Managing Director*

Boston Orchestra, Opening Season, Plays for Bankers' Convention

Regular Concerts Include First American Hearings of Prokofieff Works—Visiting Opera, Recitals and WPA Performances Featured

BOSTON.—The music season hereabouts has begun with such a surge and flourish that it is impossible to allude to more than the highlights of the fortnight. On October 8 and 9 the Boston Symphony Orchestra began its fifty-seventh season under the direction of Serge Koussevitzky, who in beginning his fourteenth season as conductor automatically established a record for length of tenure. The program on this occasion consisted of the third symphony of Beethoven and the second of Sibelius. The list for the second pair the following week was divided between Prokofieff and Strauss, the Russian being represented by the Classical Symphony and two works new to America—the Orchestral Suite from the film, Lieutenant Kijé, and the Russian Overture; the German by Death and Transfiguration and Till Eulenspiegel.

The provocative and meaty but longish overture of Prokofieff was less gratefully received than the delightful Kijé Suite (the "real" American premiere of which had been given at the orchestra's first concert in the series at Sanders Theater, Harvard, on October 14). In all the works enumerated the orchestra, with only a few changes, exhibited itself an even more sonorous instrument than in its recent brilliant past. Dr. Koussevitzky, for his part, seems at the height of his powers.

ORCHESTRA IN BANK

The Boston Orchestra gave an unusual concert on October 12—unusual in that for the third time since its home, Symphony Hall, was opened at the beginning of this century the orchestra did not employ it for a Boston appearance. The place was the imposing First National Bank of Boston; the occasion the convention of the American Bankers' Association. Leaders of American finance heard a program of music by Haydn, Tschaikowsky, Schubert and Wagner—and liked it. They were all invited guests; but the bank paid the considerable freight to the Pension Fund of the orchestra.

OPERA ENGAGEMENT

The New York Grand Opera Company opened a week's engagement of the Italian and French repertoire at the Boston Opera House on October 4. The performances were unpretentious, though not without virtues. But the principal wonder was that a minor touring troupe should come to Boston, which has been frequently abused in recent years, and not only complete its announced repertoire practically without change but even extend its engagement for two days. In the latter respect certainly the company established a record of some kind. An additional miracle was the presentation of an operatic performance on Sunday in this Blue-Laws-ridden Commonwealth.

Among the recitalists has been Patricia Patterson, soprano, making her first appearance here at Jordan Hall on October 14, in a program of Lieder by Schubert, Brahms and later Germans as well as songs in Italian, French and English, with Celius Dougherty to provide the accompaniments.

The Federal Music Project has been active, too. A well-liked performance of Elijah in Sanders Theater, Cambridge, on October 12 enlisted the services of Melvin Crowell, Eleanor Steber, Etta Bradley, Eunice Curry, Thelma Jo Fisher, Eugene Conley, Samuel Rosenthal and William Searle as soloists under the direction of A. Buckingham Simson.

Two nights before, in the same auditorium, Alexander Thiede, leading the State Symphony Orchestra, began a series of weekly concerts traversing the cycle of Tschaikowsy symphonies, the first three of which are no better known here than elsewhere. The first concert was also the occasion for the appearance of Frances Henrickson as violin soloist in a little-known concerto in A major by Tartini. A week later the program included the first American performance of Granville Bantock's Comedy Overture to Aristophanes' Frogs and the first performance anywhere of Epic Poem by Arthur Korb, a young Boston composer.

MADRIGAL SINGERS

On October 12 the Madrigal Singers made their bow, under WPA auspices, in Steinert Hall, revealing commendable qualities of style in a program consisting of old music and folk matter. Another opening—or re-opening—was that of the Composer's Forum Laboratory, beginning its second season at the Boston Public Library on October 8, when the program consisted of chamber music by Walter Piston, Walter R. Spalding, Edward B. Hill, William C. Heilman and Fan Stylian Noli—an all-Harvard list.

M. S.

DECORATED

BOGUMIL SYKORA,
Russian cellist, has returned to New York after concert tours in Central and South America, Mexico, Egypt, Turkey, Spain, Holland and Czecho-Slovakia. He has received nearly fifty honorary decorations for his playing. In New York, where he made his debut several years ago, Mr. Sykora will give concerts and is on the faculty of the Academy of Allied Arts. (Photo © Leon Elzin.)

Friedberg Soloist with Federal Ensemble

A capacity audience with numerous standees greeted Carl Friedberg, eminent pianist, at his concert with the Federal Symphony Orchestra, on October 17, in the Federal Music Theatre. Mr. Friedberg devoted his program to works of Beethoven, including the Emperor concerto, with the orchestra under Chalmers Clifton. Mr. Clifton also directed his ensemble in the Leonore Overture and second symphony of Beethoven. High praise is due both to Mr. Friedberg for his polished interpretations and to Mr. Clifton and the orchestra for their able support.

J. S.

TRAVELLING MEZZO

HELEN OLHEIM
during October and November will sing concerts in New York, Ohio, Illinois, Kansas, Oklahoma, Texas, Arizona, Nevada, Washington, Montana and South Carolina. She then rejoins the Metropolitan Opera Company for her third season.

Kindler Resumes Baton of National Symphony Orchestra

Dr. Hans Kindler has returned to Washington, D. C., to resume conducting the National Symphony Orchestra, which he founded in 1931. The season opened on October 31 with the appearance of the Wagnerian Festival Singers with the orchestra. Twenty-seven concerts are scheduled for the Washington season with seven concerts in Baltimore and five in Richmond. Other out-of-town appearances of the orchestra occur in eleven eastern states and Canada and total forty in twenty-seven cities, as announced by C. C. Cappel, manager of the orchestra.

One American premiere and the first performance in Washington of other works have been scheduled for the seventh season of the National Symphony Orchestra under Dr. Kindler. First American hearing goes to a suite by Maurice Jaubert, Parisian composer; introduction to Washington to William Walton's Façade; S. O. S. by Robert Braine; a suite by Paul White; Miaskowsky's Sinfonietta; and Dr. Walter Damrosch's Ode to Abraham Lincoln. Also leavening the familiar repertoire are other modern works, Vaughan Williams' London Symphony, Sibelius' En Saga, an overture by David Van Vactor, excerpts from Stravinsky's Petroushka, and Gustav Mahler's Songs of a Wayfarer.

Dr. P.
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STANLEY
HASSELL
CONDUCTOR
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296 HUNTINGTON AVENUE
BOSTON, MASS.

Marion Frank Leslie

has engaged

Percy Grainger

Photo by Phyfe, N. Y.

Photo by Morse, N. Y.

for her

Lecture—Recitals

on

Scandinavian Music and Poetry

Of Mr. Grainger Edward Grieg wrote: "**What is nationality? I wrote Norwegian peasant dances that none of my countrymen could play, and here comes this young Australian and interprets them as they should be interpreted. He is a genius such as we Scandinavians must love!**"

Of Miss Leslie the Berliner Zeitung commented: "**Her excellent voice, heroic in quality and volume, is admirably adapted to portrayals of the robust Vikings, whom we see striding across the stage as she speaks and gestures.**"

Remaining Dates—Dec. 3-8; Feb. 1-8; March 4-8

ANTONIA MORSE — Manager for Mr. Grainger,
9 Cromwell Place, White Plains, New York

G. H. DALRYMPLE—Personal Representative for Miss Leslie,
250 West 57th Street, New York City

Twin Cities, Minneapolis and St. Paul, Face Active Winter

Symphony Orchestra in Former City to Be Led by Mitropoulos and Amfitheatrof—University Artists Course Announced—St. Paul Has Three Recital Series

MINNEAPOLIS, MINN.—The Twin Cities face their greatest concert season; more concert attractions are being offered than ever before. Of greatest importance is the Minneapolis Symphony Orchestra series of sixteen evening and fifteen Sunday concerts. These begin November 13 with two new conductors in charge, Dimitri Mitropoulos and Daniele Amfitheatrof, the latter acting as associate conductor. The concerts in Northrop Memorial Auditorium on campus have the following soloists: Rudolf Serkin, pianist, Richard Tauber, tenor, the Monte Carlo Ballet Russe, Erika Morini, violinist, Artur Rubinstein, pianist, Marian Anderson, contralto, Jascha Heifetz, violinist, and a Wagner program featuring Lauritz Melchior, tenor, Helen Traubel, soprano, and Emanuel List, bass.

The University Artists Course in the same auditorium offers six attractions: Sergei Rachmaninoff, pianist, in October; Yehudi Menuhin, violinist, and Arthur Poister, organist, both in November; Helen Jepson, soprano, in December; John Brownlee, baritone, in January; the Trudi Schoop Ballet, in February; and an artist not yet announced in March or April. Arthur Poister is the newly appointed head of the University of Minnesota organ department.

ST. PAUL'S THREE CONCERT COURSES

St. Paul is celebrating with three separate concert courses. The St. Paul Concert Course began its activities with a recital by Kirsten Flagstad, soprano, on October 8 in The People's Church, and announces Fritz Kreisler, violinist, for November, Luboshutz and Nemenoff in a two piano recital for February, the Uday Shan-Kar Hindu dancers for March and Martinelli, tenor, in April.

The Schubert Club among its twenty programs announces John Charles Thomas, baritone, in November, Ossi Renardy, violinist, in December; Raya Garbousova, cellist, in January; Alexander Brailowsky, pianist, in February; and Helen Traubel, soprano, in March, in The People's Church. An event of interest to the young musicians of St. Paul is an appearance with the Twin Cities Civic Orchestra for winners of a contest under the direction of the Schubert Club, in the St. Paul Auditorium.

The St. Paul Department of Education and the St. Paul Dispatch-Pioneer Press are sponsoring six concerts in the St. Paul Auditorium. Gieseking, pianist, started the series on October 20; the Wagnerian Festival Singers under the direction of Richard Hageman appear in November; Erna Sack, coloratura soprano, comes in January; Lady Precious Stream, the Chinese comedy, also in November for two days; Jussi Bjoerling, tenor, in December; and Moriz Rosenthal and Orlando Barera with date to be announced.

The Thursday Musical launched their season with a duet recital by Elisabeth Rethberg, soprano, and Ezio Pinza, bass, on October 14 in the Lyceum Theatre.

The Woman's Club of St. Paul is bringing the Salzburg Opera group. The Apollo Club of Minneapolis announces Richard Bonelli, baritone, as soloist for the first concert, December 14, in the Lyceum Theatre.

E. G. K.

Dorothy Dell Potter at The Barbizon

Vocal merit was revealed by Dorothy Dell Potter, soprano, in recital at The Barbizon, New York, on October 15. With Arthur Lloyd at the piano, she encompassed the range required by Una voce poco fa (Rossini), continuing with coloratura ease sang Je suis Titania (Thomas) and Voce di Primavera (Strauss). Other numbers were by Strauss, Schubert and Brahms, songs in French and a group in English.

F. W. R.

Robert Elmore Re-engaged

A re-engagement for next year was the result of Robert Elmore's recital for the annual convention of the Pennsylvania Association of Organists, held in Pottsville, Pa., October 5 and 6. Also in October Mr. Elmore played a series of daily recitals in Irvine Auditorium at the University of Pennsylvania in connection with the bicentennial celebration; he played organ solos for the university's bicentennial on October 18, which had a broadcast around the world. KYW (Philadelphia) broadcast a recital by Mr. Elmore on October 17. The 26th found Mr. Elmore giving a piano recital in the Foyer of the Academy of Music, Philadelphia, under the auspices of the Clarke Conservatory of Music, of which he is a faculty member.

Amparo Iturbi Booked

Amparo Iturbi plays for the Criterion Morning Musicales of New York, on November 5; 9, she is to be soloist with the Chicago Symphony Orchestra.

Highland Music Fete Thrills Scots

Celtic Works and Performers Featured At Annual Meet

GLASGOW.—Some remarkably beautiful singing and playing of Celtic music was heard last month at the Highland Mod, which this year took place in Dundee. The Celtic spirit obtained, and the average standard of achievement was high, especially among the youth organizations. A competitor from Australia, who sang to her own accompaniment on the *clarsach* (the ancient Celtic harp), was among the prize winners. For the duration of the Mod, Dundee was literally in the throes of a Highland invasion.

There is nothing more marked in the musical life of Glasgow than the love of organ playing, and not long ago, this was manifested by the opening of a second series of organ recitals, this time in St. Mary's Cathedral. They are being given by the cathedral organist, John Pullein and are continued monthly. The opening program included works by Buxtehude, Bach, Rheinberger, and William Walton.

WILLIAM SAUNDERS.

Harmony Guild in First Meeting

The Sequence of the Arts was the subject of the first meeting of the Harmony Guild of New York, held at the studio of Frederica Fricken. Music programmed was by Mozart, Purcell, Schubert, Wieniawski-Kreisler, Tschaikowsky; the artists, Mary West Jones, violinist; Louise Girard Miller, pianist; Frederica Fricken, soprano, with Brenda Sullivan accompanist. Jean Buchta, president of the guild, spoke.

EIDÉ
NORENA
Soprano of the Metropolitan Opera, Triumphs Anew in Europe

NORENA AS DESDEMONA

Salzburg Festival 1937
Cathedral Concerts

Norena again enchanted her hearers with her singing. Her voice is **faultless** and **perfect, like purest crystal.** It is the very incarnation of **complete balance,** clarity and flawless **style,** of **classic calm** and absolute **beauty of tone.** . . .
Salzburger Chronik, Aug. 20.

A concert that was bound to attract attention, since the posters bore the name of Norena. . . .
Salsburger Chronik, Aug. 2.

Norena's **beautiful, perfectly trained** voice produced a **deeply moving** effect.
Pressburger Zeitung, Aug. 4.

The name of Norena must be given great attention, for here **extraordinarily good taste** is united to a voice of **rare beauty,** to produce a **deep effect.**
Wiener Zeitung, Aug. 8.

Her **delicate,** yet **full** soprano, possesses **great** qualities. . . .
Die Stunde, Vienna, Aug. 17.

Here, as elsewhere, Norena has won for herself a **devoted public,** which follows her performances with interest and enjoyment, even though it cannot directly express its appreciation by applause. In all her singing she shows sure taste and is true to style.
Salzburger Voksblatt, Aug. 2.

OSLO
Soloist at First Philharmonic Orchestra Concert of Season, September, 1937.

After Norena's **unique success** in Traviata this summer, it was a treat for her enthusiastic fans to pin down the fact that she is one of those **rare** singers who **radiate** the same **fascination** in a **concert** hall as on the **stage.**
Tidens Tegn, Sept. 17.

A **finer,** more **elegant,** more **brilliant** art of singing has **hardly ever been heard before.**
Norges Handels og Sjofarstidende, Sept. 17.

We do not possess adjectives strong enough to express the enthusiasm of the audience. . . . The Philharmonic Society could not have had a better start. . . .
Morgenposten, Sept. 17.

The name of Norena cast enhanced radiance on the event. . . . She was greeted with **endless applause.** . . . Then came extras, flowers, roaring applause, and more extras. . . .
Morgenbladet, Sept. 17.

One of these **artistic events** that are **treasured** in **memory** with **deep gratitude.**
Aftenposten, Sept. 17.

PARIS
Role of Desdemona, in Othello, at Grand Opera, October 5, with Martinelli and Tibbett.

. . . **wonderful was Eldé Norena** in the touching and heart-rending role of Desdemona. Her voice had intonations of indescribable purity, emotion, and charm. She created a character all tenderness, all fragility, grace and sweetness; and succeeded in evoking the deeply moving contrast (intended by the author) between the innocent, disarmed victim, and the wild beast that has been unleashed against her. She sang the profoundly touching scene of farewell to Emilia with poignant sentiment and discretion and a vocal technic which amazed all connoisseurs. **Norena completed most admirably this brilliant trio of stars who, on this occasion, fully lived up to their great reputations.**
Emil Vuillermoz, in Excelsior, Oct. 9.

A supremely elegant audience cheered the re-appearance of Norena, **extraordinarily** moving in the role of Desdemona.
Intransigeant, Oct. 7.

The role of Desdemona does not bring out the most dazzling exploits of Norena, but it does emphasize the fact that she is capable of doing many things and doing them all well. **A subtle, resourceful** artist in the vocal sense, she showed once again that, unlike most sopranos with **brilliant top notes,** she is capable of thriving **brilliantly** in the **middle** and **lower** registers. Her mezzo tones in the first act provided some of the best moments in the performance. . . . The audience was cheering wildly until long after midnight.
New York Herald Tribune, Paris, Oct. 7.

One of the most brilliant evenings ever given at the Grand Opera. . . . Norena sang the role of Desdemona—in which she has triumphed many times at the Opera—in **very beautiful style** and with **moving vocal quality.**
Figaro, Oct. 6.

Management: **NBC ARTISTS SERVICE • RCA Building • New York • George Engles, *Managing Director***

Opera Prominent in Washington Fall

Local and Visiting Group Heard—Rosa Ponselle and Gertrude Borzi Welcomed in Song Programs

Washington, D. C.—On October 13, Constitution Hall was crowded to capacity for the performance of Rigoletto. This, a presentation of the Washington Popular Opera Association, is a new group, managed by A. Conti Berenguer, with Amelia Conti as artistic director. Considering the limitations of presenting opera at the above-mentioned place, credit must be given for the effort put forth. Ralph Errolle's tenor voice was satisfying. Sylvia Grazzini, soprano, made a beautiful Gilda, and although a bit nervous, her voice revealed warmth and technical ease. The Metropolitan Opera Choristers were splendid, and the performers were well guided by Fulgenzio Guerrieri, conductor.

Gertrude Borzi, coloratura soprano of Washington, made her local debut at the Mayflower Hotel on October 13, prior to her New York recital. The young artist possesses a lovely voice and sang her entire program with technical skill. Her program, a lengthy and ambitious one, included the brilliant Bell Song (Lakmé) by Delibes, excellently performed. Arpad Sandor offered splendid assistance.

ROSA PONSELLE APPLAUDED

It seemed quite a singers' week, for on October 17 Mrs. Dorsey presented Rosa Ponselle at Constitution Hall. The diva's animated personality pleased the audience the minute she walked out. Opening with the Addio del Passato from La Traviata and the Chanson Boheme from Carmen, she was at her best, however, after the intermission when she sang Adieu Forets (Tschaikowsky). Her voice was gloriously rich and alive, her tones full of dramatic intensity, and all within the bounds of good taste. Her last group, a varied one, evoked spontaneous applause. Stuart Ross gave excellent support at the piano.

MORE OPERA

On October 18 the Columbia Opera Company of New York opened a week's engagement of various operas at the Rialto Theatre. Manager J. Franklin Viola and General Director Armand Bagarozy are to be highly complimented on the choice of splendid singers possessing well trained voices. The opening evening gave us Cavalleria Rusticana and Pagliacci. Elda Ercole as Santuzza brought forth a tremendous ovation which was well deserved. Mario Palermo as Turiddu and Jeffrey Gould as Alfio, both deserve mention for excellent contributions. In Pagliacci, Alfred Chigi as Tonio gave a creditable performance. The chorus showed fine training and good stage deportment.

On October 26, the Philadelphia Orchestra was to give its first concert of the season here, and the National Symphony Orchestra its opening concert on the 31.

Gertrude Effenbach, pianist and organist, has recently been appointed organist of St. Andrews Episcopal Church.

G. E.

Ethel Luening, Soloist, with Vermont Orchestra

Ethel Luening, soprano, appeared with the Vermont Symphony Orchestra (Alan Carter, conductor) at the State Teachers Convention in Rutland, Vt., on October 8, singing what is said to be the first public performance in this country of J. S. Bach's aria in English, Blest With Thee My Soul's Dear Treasure. Mrs. Luening was a soloist recently at the Chamber Music Festival at Yaddo, N. Y. She has made recordings, recently, of cantatas of Buxtehude, Singet dem Herrn and O Fröhliche Stunden with Ernst Victor Wolff, harpsichord, Joseph Reilich, violin, and Sterling Hunkins, cello; and Handel's cantata Pensieri Notturni Filli with Otto Luening, flute; Mr. Hunkins and Mr. Wolff.

New NBC Symphony Orchestra Personnel

The complete roster of the new NBC Symphony Orchestra has been announced by the National Broadcasting Company. The conductors, as previously recorded, are Arturo Toscanini, Artur Rodzinski, Pierre Monteux, with others to be chosen. The personnel consists of ninety-two instrumentalists, chosen from more than 700 applicants in North and South America and Europe:

Concert masters—Mischa Mischakoff, Jacques Gasselin, Henri Nosco, Remo Bolognini.

Violins—Samuel Antek, Litman Barenblat, Arcadie Birkenholz, Philip Frank, Rafael Galindo, Josef Gingold, Boris Koutzen, Samuel Rabinowitz, Ralph Silverman, Sylvan Schulman, Stefan Sopkin, Herman Weinberg.

Second violins—Edwin Bachman and Saul Sharrow (first desk), Tobias Bloom, Henry Clifton, Ben Feldhan, Luigi Ferrara, William Gegner, Maurice Golodner, Frank Gurowitsch, Theodore Katz, Julius Risman, Kolman Smit, Seymour Suskind, Paul Winter.

Violas—Carleton Cooley and William Primrose (first desk), Leon Fleitman, Arthur Granick, Maurice Helfand, Louis Kievman, Edward Kreiner, Eli Lifschey, Reuben Metz, Sol Patchook, Tibor Serly, Jacques Tushinsky.

Cellos—Oswaldo Mazzucchi and Jascha Schwarzmann (first desk), Edgar Lustgarten, Milton Printz, Gdal Saleski, Harvey Shapiro, Alan Shulman, Ernst Silberstein, Carl Stern, Morris Stonzek.

Double Basses—George Torke and Henry Greenberg (first desk), George Koukly, Samuel Levitan, David Oliver, Phillip Sklar, John Van de Graaf.

Woodwinds — John Wummer (first flutist) Hendrik deVries (second flute), Ben Gaskins (third flute and piccolo), Robert Bloom (first oboe player), Filippo Ghignatti (second oboe and English horn), Augustin Duques (first clarinetist), Louis Green (second clarinetist), Georges Grisez (third clarinetist and bass-clarinetist), William Polisi (first bassoon), Leonard Sharrow (second bassoon), Abraham Reines (third and contra-bassoonist), Albert Stagliano, solo French horn player). Henry Hilmer (French Horn Quartet—first), Arturo Cerino (French Horn Quartet—second), Joseph Rescigno (French Horn Quartet—third), Fred Dultgen (French Horn Quartet—fourth).

Brass choir—Bernard Baker (solo trumpet), Humbert Pennino (first assistant trumpet), Frank Venezia (second assistant trumpet), Sol Klass (third assistant trumpet), Armand Ruta (first trombone), Jack Epstein (second trombone), Gerhard Warms (third trombone), William Bell (tuba).

Percussion—Karl Glassman (kettle drums, or tympani), Harry Edison (drummer), David Gusikoff (bass drum), David Grupp (percussion accessories.)

Harp and celeste—Edward Vita (harpist), Laura Newell (harpist), Vladimir Brenner (celeste).

MARGA WALDRON

AMERICAN DANCER

Now Booking for 1937-38 United States

Borie photo

Received the Following Comments on Her European Tour—1937

ROME: IL PICCOLO

"She is without doubt an artist of very high rank, able to wed rhythmical precision to elegance of gesture. She is highly trained in the most subtle resources of the dance, and shows great restraint in the comic characterizations."

—G. P.

BUDAPEST: PESTI HIRLAP

"Marga Waldron was here representing America. She did brilliant toe-dancing. She knew everything that can be known of the high industry of dancing. Her movements have lightness and grace and harmonize well with the moods of the music. She is beautiful too,—an enchanting personality."

—S. G.

BRUSSELS: NATION BELGE

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NEW YORK CONCERTS

OCTOBER 7

Virginia Rea One of radio's luminaries shifted her light to the visible concert field on October 7 at Town Hall, when Virginia Rea sang to a large gathering. This was not Miss Rea's concert debut, that event having taken place in 1923 in Aeolian Hall.

Four Mozart numbers—Laudamus Te from the Mass in C minor aria from Le Nozze di Figaro, Ridente la calma, and the Alleluja from Exsultate, jubilate—were excellent for display of the soprano's clear tones and mastery of classic style. A Schubert group gave opportunity for interpretative *chiaroscuro.* After the intermission Miss Rea offered Granados and Canteloube items, to the deft accompanying of Walter Golde and illumined these works with Hispanic fire. A final English assortment was by Griffes, Buzzi-Peccia, Rudolph Gruen and Jane Prince Black. The last two composers' songs were "first times," and their authors were present. Miss Rea's voice, in its best estate in the middle tones, is the instrument of a fine musician, and the capacity audience applauded cordially.

OCTOBER 10

Walter Gieseking Manhattan had its opening major piano recital, with a host of keyboard followers greeting Walter Gieseking at Town Hall on the Sabbath afternoon. Every seat held an absorbed and applauding enthusiast.

Gieseking gave immediate and constant evidence that he is at the top of his powers, and those powers are entirely familiar to readers of the Musical Courier, even though the popular pianist has been away from American shores for quite a while.

He gave intense pleasure in a program consisting of Bach's Italian Concerto; Mozart's A major sonata; Schumann's Davidsbündler Dances; Debussy's Reflêts dans l'Eau, Hommage à Rameau and Mouvement; and Liszt's Jeux d'eaux de la Villa d'Este and Bénédiction de Dieu dans la Solitude. While the audience at large showered favor upon everything, the present reporter liked Gieseking best in the Schumann and Mozart compositions. Their performance could stand as models for ideal delivery and interpretation. Of course there were many encores.

OCTOBER 11

Isaac Stern From California, that breeding place of prodigies, came Isaac Stern, seventeen-year-old violinist, to make a promising New York debut in Town Hall after appearances with the symphony orchestra in San Francisco. His study at the conservatory in that city and coaching with Persinger and Blinder have helped to polish what seem like unusual gifts and aptitude for his instrument. The young man tossed off with professional poise the Devil's Trill sonata of Tartini, showing a fine tone and technical powers of an advanced nature, though not always the feeling for content that greater experience may bring. The sweetish Glazounoff concerto was done capably, if not with the greatest distinction, and later groups devoted to short works by Desplanes, Szymanowski (his Nocturne and Tarantella, especially effective), Ravel's Tzigane and Nos. 2 and 3 from Dohnanyi's Ruralia Hungarica were further proofs of virtuosity. The audience was warmly responsive. Arpad Sandor played fine accompaniments.

OCTOBER 13

Kathleen Long Piano playing of high excellence regaled the Town Hall audience of October 13, when Kathleen Long, English artist, made her introductory American appearance. Couperin, Rameau and Mozart occupied Miss Long for her first group; after this came selections from the Fitzwilliam Virginal Book by Giles Farnaby, William Byrd and an anonymous composer, a transcription by Peter Warlock of a John Dowland piece from lute tablature in the British Museum, and a sonata by Thomas Arne. The Schubert sonata in B flat major (op. posth.) was the final pre-intermission number, and the evening closed with the Arnold Bax sonata in G (No. 2), in one movement, and Ravel's Ondine. Miss Long is an assured musician with a supple, easy technic. Her tone palette is varied and the gamut of styles of this program was accomplished brilliantly. An audience, large and applausive, registered Miss Long's success.

OCTOBER 15

Michael Zadora A fine basic technic, extremely supple fingers, and a remarkable delicacy when required, were again salient features of the playing of Michael Zadora, pianist, in his first Town Hall recital of the season. This equipment could better reach the emotions and minds of listeners if Mr. Zadora were more concerned with communicating the essential spirit of music and less in producing subtleties of dynamics, tempi and tonal coloring. He seemed to stress unduly the intellectual and mechanical sides, though there was lovely lyricism presented in Warum?, played in the group of shorter Schumann pieces. The most engrossing part of his recital included four rare Busoni items (sonatina ad usum Infantis, Carmen Phantasy, intermezzo and perpetuum mobile), whose hyper-refinements and technical hurdles were overcome with superlative zeal. An opening group of Scarlatti (sonata in E major), Bach-Zadora (preludio), and Liszt (fantasy and fugue on B-A-C-H) and a closing *tour de force* in six Paganini caprices of Liszt also evoked strong enthusiasm in a devoted audience.

OCTOBER 16

Fritz Kreisler Annually Fritz Kreisler attracts his faithful American admirers, for whom the veteran Austrian violinist can do no wrong. A houseful of such enthusiasts greeted him at his opening recital matinee in Carnegie Hall.

Thrice familiar is the art of Kreisler, with its tonal and musical appeal, both still eminent despite the march of time. He offered much of elevated feeling and musicianship, and high authority characterized all his interpretations.

The auditors applauded and encored generously, during and after a program consisting of Corelli's La Follia Variations (with Kreisler editing); Bach's E major Partita for violin alone; Fugue by Tartini-Kreisler; Mozart's G major concerto; and a concluding assortment of numbers by Gluck, Porpora, Schumann, Cyril Scott, Albeniz, De Falla and Kreisler. Carl Lamson, as usual, was the piano partner of the concert-giving hero.

Montgomery Davis Town Hall stage had for its Saturday evening occupant Montgomery Davis, baritone. With the able piano support of Celius Dougherty, Mr. Davis beguiled a sizable audience with his pleasing voice and refined art. Much progress in vocalism was noted over Mr. Davis' previous appearance last year, especially in the post-intermission numbers, when an initial nervousness was overcome. On Mr. Davis' program were numbers by Handel, Beethoven, Mozart (in Italian); French songs of Debussy, Faure, Szulc and Hahn; German offerings of Wagner, Jensen, Schubert and Grieg; and, in English, Gliere, Head, Dunhill and Jensen items.

Mary Betty Felts A musically endowed artist, Mary Betty Felts, Kansas City pianist, made her second New York appearance in Town Hall on October 16. This year she played sonatas of Beethoven (op. 78), Mozart (B flat, Koechel 333), and Alban Berg (op. 1), the toccata interlude and fugue of Muriel Parker (first performance) and a concluding Chopin group. Technical and interpretative authority marked her playing of the modern works, this type of music seeming to have greater depth of insight than the works of the classic and romantic periods.

DEBUTANTE

SYLVIA SMITH,
pianist. Her debut recital takes place at Town Hall, New York, on November 2. Miss Smith has appeared with Rudolf Serkin and Adolf Busch in the Busch concerts in Basle and in London this summer. She gave a recital in Paris, at Salle Chopin, and was soloist with the Pasdeloup Orchestra.

OCTOBER 17

Wagnerian Festival Singers Charles L. Wagner, always imbued with novel ideas, gave metropolitan music lovers something that they had not encountered for a long time, a concert company of five singers, doing a variegated Town Hall recital program of songs and arias.

The attraction drew a large, enthusiastic audience, which fêted the soloists fittingly, for they were all of imposing merit. Mmes. Hilda Konetzni (soprano) and Marta Krasova (contralto) and

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Messrs. Henk Noort (tenor), Joel Berglund (baritone) and Alexander Kipnis (basso) made up the luminous quintet.

Berglund opened the program with Was duftet doch der Flieder (Meistersinger) and later he delivered songs by Brahms, Wolf, and others by Strauss. Miss Konetzni's chief number was an aria from Weber's Freischütz, and she was heard also in Lieder by Brahms and Strauss. Kipnis presented himself in Leporello's aria from Don Giovanni, and Schubert shorts. Noort did the Prayer from Wagner's Rienzi. Miss Krasova programmed a Rienzi aria, and Schmerzen and Traüme by Wagner, and Durch die Wälder, from Freischütz.

Miss Konetzni (sister of the former Metropolitan soprano) is possessor of a youthfully fresh, fine-timbered and amply powerful voice, coupled with warmth of temperament. Berglund's tones are of unusually smooth and rich quality. Imagination and feeling distinguish his interpretations. Noort, a giant in size, has an even-scaled tenor organ of the kind known as "German," and he acquits himself intelligently and appealingly in the music of that school. The Krasnova contralto, voluminous and opulently tinted, is used with flexibility and imagination. However, the young vocalist should eschew the use of the booklet containing her texts. It takes away from her general attractive poise and disturbs the onlooking listener.

About Alexander Kipnis there is to say gratefully that he touches the heart with his insinuating voice, and delights experts with his admirable diction, musicianship and eloquence.

The accompaniments also offered uncommon features, two pianos and a Hammond Electric Organ being employed in the Wagner compositions, the effect being altogether happy. Richard Hageman functioned individually on the piano for the Lieder, and was at his notable best. Karl Young did the second piano, and Dr. Parmentier was the discreet organist. Mr. Wagner, a bow to you, for a distinctive idea, excellently carried out.

OCTOBER 18

Francis Aranyi The violinist Francis Aranyi at Town Hall on October 18 received the applausive commendation of his audience. This Hungarian violinist, making his New York debut, chose Corelli's La Folia, Mozart's G major concerto, Bartok's rhapsody and three Rumanian dances. His interpretations were sensitive and vital though he made occasional technical slips, which should be eliminated quickly by assiduous practise. Such errors, however, were compensated by the color and interest imparted to the performances. Arpad Sandor at the piano furnished fine accompaniments.

OCTOBER 19

Gertrude Borzi Bringing a good deal of musicianship, excellent training and charm to her recital, Gertrude Borzi, young coloratura soprano from Washington, made her New York debut in Town Hall on Tuesday afternoon. She has been well schooled and she sang a wide-ranging list of music with intelligence and praiseworthy observation of tradition and style. If her voice was not in all registers of unusual opulence and brilliance, she did not show the more obvious shortcomings that so often mar the work of young florid vocalists. She was generally true to pitch and executed the ornamentation of Delibes' Bell aria from Lakmé with accuracy. The program included also old airs by Scarlatti and Veracini, and two Mozart arias from Don Giovanni; a following English song group by Spohr, Bishop, Treharne and Watts, after the intermission a French series by Liszt, Dalcroze and Fourdrain, and a closing miscellaneous bracket by Turina, Obradors, Giannini and Strauss-LaForge. Arpad Sandor was a skilled accompanist. The audience was warmly appreciative.

Philadelphia Orchestra At the opening Carnegie Hall evening concert of the Philadelphia Orchestra (Eugene Ormandy, conductor), Fritz Kreisler performed two violin concertos—Bach E major and Mendelssohn E minor.

The double allotment was an unusual solo privilege. Kreisler's followers responded anew to the violinist's serene musical conceptions, and his many graces of delivery. The player had trouble with his strings, however, which slipped out of tune occasionally because of inclement weather. Tremendous acclaim was awarded his presentations.

The orchestra too, suffered slips in execution, but that did not detract from its effective art, which under the authoritative direction of Ormandy, gave intensive pleasure in the Bach-Cailliet transcription of Bach's B minor organ prelude and fugue and the Roger-Ducasse Sarabande. In Ravel's Daphnis and Chloe Suite (No. 2), Ormandy gave a reading replete with imagination and poetry. The Ducasse work had the excellent assistance of the University of Pennsylvania Choral Society, trained by Dr. Harl McDonald.

Thelma Spear Unusual music featured the recital of Thelma Spear in Town Hall on the evening of October 19. A long list of "first times" held Fragment from the opera Alcestis (Egon Wellesz), Ich und Du (Hans Pfitzner), five songs from A. W. Binder's Palestinian Suite, Venice in Rain (Daniel Wolf, dedicated to Miss Spear) and two of Miss Spear's own songs, Out of the Blue and Trost. There were also excerpts of Brahms, Schönberg, Korngold, Strauss, Gedalge, Faure, Debussy, Boito and Mana-Zucca's I Could Not Love This World So Much. The new music—too extensive to be reviewed in detail—reflected credit upon Miss Spear's powers of selection. And her two compositions were musical and full of mood coloring. Miss Spear's voice, while not of a high technical polish, lends interest and personality to any music she sings. Her musicianship has a vigorous, individual artistic quality. Arpad Sandor ably partnered the soprano at the keyboard, except for the Binder songs, when the composer supported Miss Spear.

Other Concerts

During the fortnight the debut of the New York Chamber Orchestra, a new women's ensemble, took place in Town Hall on October 10 and the Compinsky Trio was heard there on October 14. Women vocalists appearing in this auditorium included Ruby Elzy, soprano, October 10; Patricia Patterson, mezzo-soprano, October 20; and Georgina Dieter, mezzo-contralto, October 6. Tenors had preponderance among the men singers, including Roland Hayes, who sang at Town Hall in a benefit concert for the Southern Negro Youth Conference, October 9; Gordon Davis, October 3, and Gudmunder Kristjansson, October 20, both at Steinway Hall. A pianist presented at Town Hall was Mary Munn, October 20; Dr. Herman Sand, keyboard artist, was heard at the Concert League, October 14. Violinists appearing were Joseph Knitzer, October 8, Town Hall, and Julius Risman, The Barbizon, October 19. Betty White, dancer, was the Barbizon-Plaza artist on October 15.

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Chicago Greets Advent of Fall Concerts Jubilantly

Orchestral and Recital Offerings at Usual Quota as Autumn Season Is Ushered In—Studio Offerings Plentiful

CHICAGO.—Jan Peerce, the Don Cossacks and Jascha Heifetz were the leading trump cards with which Harry Zelzer attracted huge audiences to the Civic Opera House during October.

Impresaria Bertha Ott brought the Mercado Mexican Tipica Orchestra, the Mordkin Russian Ballet and Herbert Petrie and his White Hussars for programs on successive Sunday afternoons in the Studebaker Theatre.

The Chicago Symphony Orchestra opened its season on October 14 with no soloist but with the return of its regular conductor, Frederick Stock. This concert will be reviewed in the next issue.

Walter Gieseking was the first artist in the Musical Arts Series of the Adult Education Council at Orchestra Hall on October 19.

The Illinois Symphony Orchestra's initial concert was conducted by Nikolai Sokoloff, director of the national Federal Music Project.

Armand and L'Estelle introduced Hortense Love, soprano, in recital at the Studebaker Theatre, October 24.

VIRGINIA PEMBERTON IN DEBUT RECITAL

A large and demonstrative audience was in attendance at the Civic Theatre on October 5 where Donna Parker presented Virginia Pemberton, lyric soprano, in recital. Miss Pemberton, who has sung in opera here and elsewhere, disclosed herself a stylist among vocalists. In an unusual program of operatic arias and unhackneyed songs the intellectual songstress made use of a lovely *pianissimo* and *mezza-forte* tones. Her phrasing, fine contrasts and authoritative delivery were other qualities that won her the admiration of the many vocal instructors present. Statuesque in appearance, charming and simple in demeanor, Miss Pemberton made an indelible impression as a recitalist in this her first Chicago recital. Jacob Hannemann was an artistic and valuable accompanist.

SAIDENBERG CHAMBER MUSIC PLAYERS

In the Thorne Hall series of Northwestern University College no artist or organization thus far has proved more successful than the Saidenberg Chamber Music players headed by Daniel Saidenberg. This excellent ensemble furnished the October 13 program and the occasion proved a musical event for student and layman.

FREDA DRAPER SINGS FOR OPERA SOCIETY

Freda Draper sang the contralto parts in the American opera, Bride of Bagdad by Julius Ozier for the American Opera Society at the Casino Club on October 18. Miss Draper will have her first season with the Chicago City Opera Company beginning October 30.

ARMAND AND L'ESTELLE AT CONVENTION

Armand and L'Estelle presented the opening performance at the National Druggists' convention in White Sulphur Springs, W. Va., which was sponsored by the Pepsodent Company. Allen Grant was the featured soloist, a mixed chorus of sixteen voices staged several unique numbers and Armand Buisseret conducted the orchestra.

HANNA BUTLER'S STUDENTS HEARD

Thelma Jensen, artist student of Hanna Butler, sang for the Opera Luncheon Club recently at the home of Mrs. Moulton in Winnetka. On October 11 she appeared before the Loyola Club at Loyola Community Theatre; October 17, for the benefit of the Opera Luncheon Club; at the home of Mrs. John R. Thompson in Lake Forest; October 19 and 20 offering two concerts in Michigan for the Holland Woman's Club and for the Spring Lake Club. Willa Dryden, another Butler pupil, sang for the Quereter Club (Business Woman's Club) at Eleanor Club rooms on October 5. On October 13 she appeared as soloist at the musical style show sponsored by the Parent-Teachers Association of the Nichols School in Evanston and on October 19 she was heard at the St. Luke's Guild in the home of Mrs. E. S. Westbrook in Evanston.

PRIZE WINNER

HOWARD SILBERER, young Chicago pianist and winner of the Bertha Ott Recital Award of the Society of American Musicians, is an artist-pupil of Rudolph Reuter. He has been heard in many recitals and has appeared three times with orchestra. During October he offered a concert in the Thorne Hall Series at Northwestern University College.

MAUDE KEY SHELTON SINGS

Maude Key Shelton, Chicago City Opera soprano, sang for the Executive Club at the Sherman Hotel on October 1.

LEO PODOLSKY'S CLASS

Leo Podolsky's piano class has increased fifty-five per cent this season. His pupils are from Ohio, Indiana, Wisconsin, Massachusetts, Minnesota, Virginia, California, Oregon, Michigan, Kansas, Nebraska, Maine, Washington, D. C., besides Illinois and Chicago. Mr. Podolsky makes regular trips to nine cities in Michigan, Ohio, Indiana and Wisconsin and fulfills concert engagements.

BUCHHALTER MUSICAL ARTS FORUM

At the first meeting of the season of the Buchhalter Musical Arts Forum, October 19, Minna M. Schmidt, designer of figures of personalities was the principal speaker. She talked on eminent women in music of the past and members of the Forum portrayed in costume the artists.

OFFERS NOVELTIES

HELEN LANIER, soprano, recitalist at Steinway Hall, New York, on November 8. Among her numbers are two songs in French by Georges Enesco. (Photo by Herbert Mitchell.)

WALTER KNUPFER PUPIL'S ENGAGEMENTS

Recently Herbert Horn was heard in a public recital in Santa Monica, Cal., and over radio station KROY, Sacramento. During October the pianist, who has received his training from Walter Knupfer, appeared before the women's clubs of Austin (October 4), Glenn Ellyn (October 5), Wicker Park (October 19), and Joliet (October 29).

ESTHER GOODWIN STUDIO NOTES

Esther Goodwin reports the most active teaching schedule she has ever had at the American Conservatory. In addition she continues as contralto soloist at St. James Episcopal Church and she has recently been appointed director of music at St. Mary's Home for Children. On December 12 she sings the Messiah with Robert Lee Osbourne's chorus.

Among her active students, Dorothy Froelich, soprano, will be the soloist at the Beaux Arts Salon, at Medinah Club, December 5; Anne Kruzic, soprano, is to be featured in Bohemian songs at the Beaux Arts Salon, January 16. She also sang for the I Will Club at the Morrison Hotel, October 10; Mercedes Navarro Cameron, soprano, was heard by the Woodlawn City Club at the Plaisance Hotel, October 4.

Count Kai de Vermond, president of the patrons of American Opera, a vocal teacher and operatic coach, and Dorothy Dodge, coach and artists manager, have opened studios in the Auditorium Building. Mabel Riggs Stead presented her pupil, Marilyn Babel, there in piano recital in the Rose Room, September 21. Lilli Bogen Morris presented DeVera Katelskaya in a recital of Russian songs in the Rose Room, October 17.

MAE DOELLING SCHMIDT APPEARS

Mae Doelling Schmidt, who is to play the Tschaikowsky Fantasie de Concert with the Illinois Symphony Orchestra on November 14, appeared in recital for the Lakeview Women's Club on October 8.

RENÉ DEVRIES.

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Rochester Season Has Vigorous Inaugural

U. S. Navy Band in Three Appearances—Dupré and Gleason Begin University Organ Recitals

ROCHESTER, N. Y.—This year's season of musical events opened with three concerts by the U. S. Navy Band under the Auspices of the Paid Firemen's Aid Association and of the Rochester Civic Music Association on October 9 and 10. The children's matinee concert consisted of lighter numbers but the evening concerts held to the overture to Tannhäuser by Richard Wagner, a suite Five Miniatures by Paul White, and William Grant Still's scherzo from the third movement of the Afro-American Symphony. The closing number was Georges Enesco's First Roumanian Rhapsody. Lieut. Charles Benter, U. S. N., the leader, is to be congratulated on the expressiveness of performance.

On October 13 the women's committee of the Rochester Civic Music Association sponsored a recital by Marjorie Truelove MacKown, pianist, and Allison MacKown, cellist.

The full-voiced tone of Mr. MacKown's playing was a beautiful experience, and the delicacy of his wife's numbers made the occasion one of the best chamber music recitals heard here for some time.

DUPRÉ OPENS UNIVERSITY ORGAN SERIES

October 10 marked the first of a series of organ recitals held in Strong Auditorium, River Campus, University of Rochester offered by Marcel Dupré. The outstanding numbers were the Handel-Dupré concerto in B flat and the Saint-Saëns third Rhapsody. The artist's ability to extemporize was proved by his clever use of the four themes which were submitted by members of the Eastman School of Music faculty.

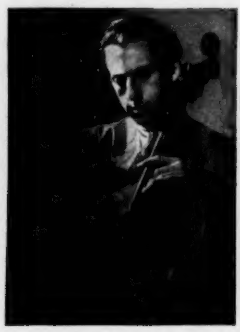
The series continued October 17 with a recital by Harold Gleason of the Eastman School of Music.

Other recitals are those of La Vahn Maesch, Lawrence College; Robert Hustader, Princeton University; Catharine Crozier, Eastman School of Music and Palmer Christian, University of Michigan. They are played on a new organ dedicated at the University of Rochester last June, the gift of Mrs. Henry A. Strong.

Dr. Sigmund Spaeth, lecturer and author, appeared before a large audience in the Eastman Theatre on October 15, his subject being Music for Everybody. His sense of humor and his unusual way of presenting his thoughts on music made the evening an interesting one for his listeners.

M. L. H.

American Conservatory Engages Three New Faculty Members



EDMUND KURTZ

JOHN WEICHER

EDWARD BARRY

CHICAGO.—The recent acquisition of two members of the Chicago Symphony Orchestra, and of Edward Barry of the Chicago Tribune, adds three eminent names to the faculty of the American Conservatory.

John Weicher, concertmaster of the orchestra, is a graduate of the Civic Orchestra of Chicago and received his training in America and Europe. After serving in the solo violin chair with several orchestras, he returned to the Chicago Symphony Orchestra, and after four years was elected concertmaster last spring. He is teaching exclusively at the American Conservatory.

Edward Barry received his academic and musical education in Chicago. For several years he was staff pianist, continuity writer and program director of radio station WGN. Since 1935 he has been music critic of the Chicago Tribune. Mr. Barry will conduct the class in aesthetics and musical criticism.

Edmund Kurtz, cellist, was born in Russia and received his training under leading instructors in Germany, Hungary and France. This is his second season as first cellist with the Chicago Symphony Orchestra. He will continue teaching his class at the conservatory as well.

Saskatoon Sounds Autumn Opening Strains

SASKATOON, CAN.—Neil Chotem, sixteen-year-old pianist, was soloist at the Regina Women's Musical Club playing the Handel-Brahms variations, a nocturne, waltz, two etudes and the C sharp minor scherzo by Chopin, Debussy's passepied, Prélude in G major (Rachmaninoff) and La Campanella.

The Music Teachers' Association opened with a reception at The Bessborough with Sara Backun of Moose Jaw as piano soloist. Dr. J. S. Thomson, president of the university, and Dean Collingwood spoke. The president, Lyell Gustin, was in charge.

The Musical Art Club had a program devoted to Mozart, arranged by Josephine Stableford. The Women's Musical Club topic was Haydn, Mozart and Beethoven.

L. G.

Student Ticket Service Offers Concert Admissions at Reduced Rates

The Student and Professional Concert Ticket Service, Steinway Hall, New York, now in its eighth year, offers its members reduced prices to most of the important performances of the season as well as free admissions to concerts whenever such benefits are available. Privileges of membership include the regular mailing of announcements to members.

San Antonio WPA Orchestra in Second Year

SAN ANTONIO, TEX.—The symphony orchestra of the Federal Music Project (J. Rowllings Hamilton, superintendent) gave the first concert of the second season. Numbers by the orchestra were the symphony in G minor of Mozart, Tales from the Vienna Woods (Johann Strauss), and Les Préludes by Liszt, all given fine performances under the conductorship of Walter Dunham. The soloist was Carmen Quinones (daughter of the Associate Mexican Consul), soprano, who sang the Mad Scene from Lucia, with flute obbligato by Eulalio Sanchez, and Mimi's aria from La Boheme. Her voice is flexible and velvety in quality, with wide range. Several recalls and an encore were necessary. These concerts by the orchestra draw large audiences due to the excellence of the organization, which fills a symphonic need in the city.

S. W.

Plotnikoff Leads Hippodrome Rigoletto

An excellent presentation of Rigoletto regaled the October 9, Saturday evening patrons of the Hippodrome Opera, and they were quick and warm in their applausive appreciation. Eugene Plotnikoff's firm command of the orchestra and singing forces, and his temperamental response to the score, furnished perhaps the chief musical interest of the occasion. The cast consisted of Mmes. Lovati, Falco, Castro, Dale; and Messrs. Power, D'Amico, Molle, Roland, Miller, Angelini, Neri.

L. L.

LOIS
BANNERMAN

(Photo by Josephine Rossi)

Young American Harpist

"She exhibited a pleasing quality of tone and a comprehensive technical ability, taking full advantage of display passages."—*F. D. P., New York Herald-Tribune.*

"Attractive and talented . . . presented a splendid program . . . all were loud in acclaim at the close of the concert."—*Elmira Advertiser.*

"The concert may be set down as a distinct success."—*Henrietta Weber, New York Eve. Journal.*

"A large audience was warm in its applause of the youthful artist."—*New York Times.*

"Lois Bannerman, brilliant young harpist . . . made a charming picture seated before her harp. She presented a program of harmony and color played with striking beauty."—*The Herald Statesman, Yonkers, N. Y.*

"Lovely Lois Bannerman . . . harp virtouso, enchanted her audience."—*Le Courier des Etats-Unis.*

"Miss Bannerman flattered the judgment of those who selected her. She displayed not only a pleasant mechanical facility, but definite musical and interpretative gifts as well. She made plain a lively sense of contrast, a cultivated command of phrasing and dynamics. Her fingering was accurate, her pedaling smoothly accomplished. The Ravel Introduction and Allegro was a most satisfactory achievement."—*New York Sun.*

"Her instrument was unusually resonant, and her skillful treatment of the various numbers won liberal applause . . . a performance worthy of the admiration and spontaneous acclaim received."—*Evening Recorder, Amsterdam, N. Y.*

"Miss Bannerman plays with dexterity. Under her sensitive fingers the harp fairly spoke . . . sweet and engaging personality with entire absence of mannerisms . . . one of the most thoroughly enjoyable programs which it has been our pleasure to hear."—*Courier-News, Plainfield, N. J.*

"She presented a well played and well chosen program. Her excellent technic and careful interpretations lent both richness and delicacy to her selections. The doors of the concert halls will be flung wide to this young musician."—*New York Staats-Zeitung and Herold.*

"Tall, slender and pretty . . . her work revealed an artist of extraordinary ability and interpretative attainments of rare maturity."—*Hackensack, N. J., Bergen Evening Record.*

Lyon & Healy Harp Used Exclusively

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NATIONAL MUSIC LEAGUE
113 West 57th St.
New York, N. Y.

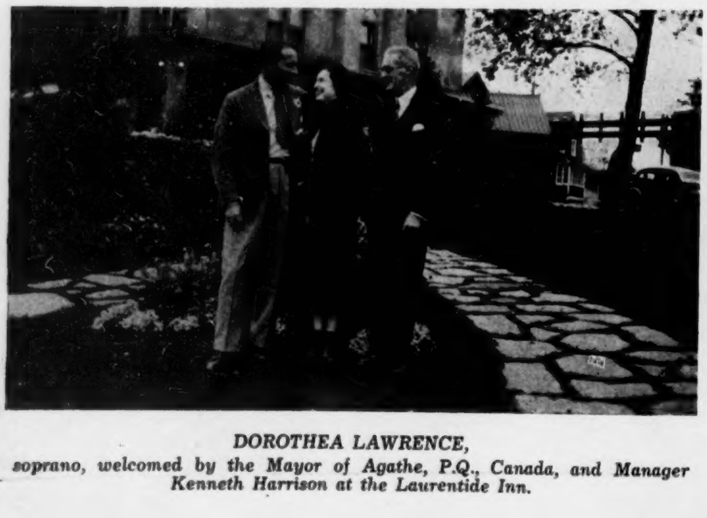
(*At right*)
STUDIO AUDIENCE ARRIVING
for one of General Motors' Sunday evening broadcasts in Carnegie Hall, New York.

JOHN SMALLMAN,
choral director and vocal coach of Los Angeles, fishing in Puget Sound.

BERNARD SINSHEIMER,
violin pedagogue, on the SS. Ile de France returning from Europe, where he coached former pupils in Paris in repertoires for public appearances, and served on the jury of the Ecole Normale, from which institution he is on leave for a year. Mr. Sinsheimer continues his pedagogic activities in New York this season, and is giving seven chamber music evenings at the Broadmoor Hotel, assisted by prominent artists.

ARTHUR RUBINSTEIN,
pianist, arriving in Australia to begin a concert tour for the Australian Broadcasting Commission. Mr. Rubinstein flew all the way from Europe. (Photo copyrighted by Sydney Morning Herald and Sydney Mail.)

GRENA BENNETT, *music critic of the New York Journal, interviews* **RICHARD TAUBER**
soon after the tenor's arrival in this country for concerts and the General Motors broadcasts. At right, Mr. Tauber during a press conference, conferring with Lawrence Evans and F. C. Schang of the Columbia Concerts Corporation. (Photos by Musical Courier Staff Photographer.)



DOROTHEA LAWRENCE,
soprano, welcomed by the Mayor of Agathe, P.Q., Canada, and Manager Kenneth Harrison at the Laurentide Inn.

POWERS BEHIND THE MICROPHONE
at the General Motors broadcasts of Sunday evenings from Carnegie Hall, New York. Left to right: Henry Souvaine, impresario; John B. Kennedy, commentator; Jean Hamilton, announcer; Milton Cross, master of ceremonies; Aldo J. Ghisalbert, NBC radio engineer; Keith McLeod, assistant producer.

THE WAGNERIAN SINGERS
after their debut recital in Town Hall, New York, on October 17. At left, Richard Hageman, director; Alexander Kipnis, bass; perched a la Helen Morgan is Marta Krasova, contralto; at the piano, Karl Young; the others, left to right, Henk Noort, tenor; Hilda Konetzni, soprano; and Joel Berglund, baritone. (Photo by Musical Courier Staff Photographer.)

JOHN BARBIROLLI
(facing the camera) talks with Julian Seaman, music critic of the New York Daily Mirror, at a press conference following the recent return from abroad of the New York Philharmonic conductor. (Photo by Musical Courier Staff Photographer.)

IGOR GORIN,
Hollywood and Metro-Goldwyn-Mayer baritone, at the Utah Hotel, Salt Lake City, where he sang at the United States Mining Convention. Mr. Gorin appears as guest artist on November 4 on the MGM radio show over NBC. He is also a member of the cast of the film Melody of 1938.

VIRGINIA REA,
soprano, after her Town Hall, New York, recital on October 7. (Photo by Musical Courier Staff Photographer.)

ONCE MORE, PLEASE!
Erno Rapee (with his back turned to the camera) rehearses Maria Jeritza and Joseph Schmidt with the General Motors Symphony Orchestra for the opening broadcast.

COLETTE D'ARVILLE,
French soprano, returning to America on the SS. Normandie. Miss D'Arville gave her annual Paris recital shortly before sailing.

MARION FRANK LESLIE,
dramaloguist, on the Boardwalk, Atlantic City, N. J.

COUNCIL OF THE OPERA GODS.
Edward Johnson (seated) and Earl Lewis consult on the coming season of the Metropolitan Opera. (Photo by Musical Courier Staff Photographer.)

MUSICAL COURIER
Review of the World's Music

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NEW YORK NOVEMBER 1, 1937 No. 2950

Much music worth doing is often done to death.

—o—

It would not be illogical to believe that the keys of the piano open the doors of melody.

—o—

Our government continues to give concerts, but the prospect of a National Opera, a National Conservatory, or a Ministry of Fine Arts seems further off than ever.

—o—

Is the Melodic Inkwell Dry?

Slightly dampening reports come from several prominent conductors back from Europe after the usual summer search for worthwhile new music. Eugene Goossens, in a recent interview with the Musical Courier, said: "I have found fewer new scores in Europe than formerly. Perhaps this is because the modern idiom is being written out, or it may be that general conditions abroad are unfavorable to creative output." Much the same verdict was given by John Barbirolli on his return to take up again the baton of the New York Philharmonic Orchestra.

Does this indicate that unsettled political and other conditions have a hampering effect on composers abroad? Is creative initiative not encouraged, or rather is its use circumscribed in such a way that these writers are afraid to give free rein to their inspirations? A composer who has to think twice before giving tonal form to his feelings and thoughts, lest his work clash with the private credo of some dictator or state clique, is not in a particularly happy condition for self-expression.

Has the over-elaboration of technic, much of it new, strange and complicated, swamped genuine urge for putting down on paper the spontaneous joy that should be a basis of vital work in music? Delight in the world about the creator, which is the best source of new and original work, can hardly function when that environment is filled with ominous rumblings and signs of impending disaster. Neither can it easily break through the cramping hold of musical fashions that seem to be designed for the expression of painful, drab and oppressive sensations, as does so much of the modern harsh and discordant writing.

There may be a connection between these two factors: the language may result from reactions to world conditions. But in any case it seems that a pause (relatively speaking) in world music production has been reached, when it will be better for a while to rest, assimilate the new technics, get a sense of bearing, and then begin anew on the basis of the simple phrase, the spontaneous song. In some such direction—i.e., by a scrapping of over-elaborative technic, or its use very sparingly as a seasoning rather than the basis of an art—a way may be found out of the musical impasse that seems, on reliable evidence, to confront many leading composers.

—o—

Socialized Music Education

Among the many services which have been developed by the New York City unit of the Federal Music Project, the division known as Social Music Education is one of the most interesting and productive.

As the project committee notes in a recent bulletin, "foundations for the work were being laid in New York City for a number of years preceding the emergency situation which brought the WPA into existence."

The Federal Music Project authorities may have built on previous foundations, but they claim to have accomplished several important things.

In the field of "progressive" education, the use of group music instruction was found to have a special value. This despite the fact that "specialized music has lagged behind other subjects."

In music centers stress was laid upon relating music with other subjects, instead of boxing up all knowledge into little, water-tight compartments.

Musical composition gained in esteem, since it was so definitely encouraged by the projects and made to seem a more practical endeavor when means of performing it were at hand.

Musical theory, often regarded as especially cryptic and forbidding, has also come out into the light as a subject that is not difficult to master in a "socialized" way.

There has even been an interesting excursion into musical therapy, since the effect of exposure to music and participation in its making has been observed in a large number of cases.

The school authorities of New York City have been impressed by the "indispensable place of music in activity programs."

An interesting development has been in the field of musical instrument construction and study of the highest forms of orchestral instruments. Incidentally, a musical research library has been created that will be of important scope for later investigations.

In the field of appreciation, the playing of scores by contemporary composers, and the familiarizing of performers with this idiom as an everyday one, has greatly extended the boundaries of understanding.

The playing of classics and other examples of the best music has, it is claimed, led to "a definite refinement of musical taste" among those engaged in such activities.

In a more subtle sense, the study and participation in music has tended to remove it, for those involved, from a classroom subject and made it a part of life.

The musical units' activities have been related, in a hundred ways, with social life through the performance of such groups in many varied events of the city's social and welfare agencies.

Most important is the effect that an opportunity to resume their musical activities has had on unemployed and discouraged performers and teachers, who have learned more about the effective use of their art by applying it in a socialized environment. So also the students, whether adults or beginners, or only listeners, have gained an enrichment of their lives and a release from the deadening monotony of a standardized modern existence.

Having made all these gains, socialized music study should certainly be encouraged by all possible means, including government subsidy.

—o—

Opera and the People

Some suggestive remarks about the opera and the possibilities in this art-form during the immediate future in America were voiced by Kurt Weill in a recent issue of Modern Music.

Weill, now resident in the United States, was a leading figure in the postwar movement in Central Euope which sought to bring opera nearer to the life of the present time.

Discussing The Future of Opera in America, he gives an interesting résumé of the history of the musico-dramatic art, as he conceives it. He states that opera at its origin in the sixteenth century achieved "a logical union of music and drama," and brought "the drama into complete balance with the musical form." But later the form "developed in correspondence with social necessities in Europe.

> "For a long time it was produced for private enjoyment at the courts of princes and aristocratic patrons and so was a typically subsidized art. Not having to fight for its life, it grew spoiled, over-refined, exigent, following whims and disregarding general laws. The great operatic masterpieces—Don Juan, Figaro, Fidelio—were the results of successful battles against this danger of isolation by composers striving toward a universally applicable form against the intentions of their patrons. . . .
>
> "The existence of opera was endangered because it was too well safeguarded, because it was intended for a too narrowly prescribed public. Its production demanded great subsidies which in the course of time had a detrimental effect on inner structure. The contents of the librettos drew farther away from the realities of life, from the simple natural relations between people, and lost themselves in artificial, false emotions, in a meaningless world of kings, knights and princesses, or in pure symbolism.
>
> "Coincidentally, the means of musical expression became increasingly complicated. Melody, always the most expressive element of the music theatre, was threatened by overemphasis on harmony and by orchestral effects. In an almost diseased passion for musical originality, the central problem of the music theatre—to bring words and tones together in equilibrium—was lost to sight. In the process of extending its musical structure, making it more fine-spun, opera presentation was so neglected as to become almost ridiculous. The stiff, unnatural movements of singers, the old-fashioned scenery, the meaningless interruptions by ballets, these are the tragic signs of an age in which opera lost contact with the theatre and led the existence of a museum piece, toilsomely preserved by its devotees.
>
> "Paralleling the subsidized product was a different kind of opera, reared on a far healthier basis as part of the amusement business by entrepreneurs who recognized and tried to satisfy the need of the masses for a music theatre. The artistic value of such operatic works is often underestimated, because they are popular, completely comprehensible, and have a direct effect on the public. . . ."

As examples of opera of high artistic quality which were produced according to this latter form he cites Mozart's Magic Flute and the popular operas of Verdi, which grew up in response to the desire of individual impresarios to fill their theatres and which attracted the public, while combining dramatic and musical mastery. Weill finds a coincidence in the revival of popularity of Verdi in Central Europe at the same time with the "resurgence of a new opera culture in Europe after the war." This latter movement conceived the opera as "drama with music," and an attempt was made to have the opera books true to the life of modern people rather than an artificial past civilization.

Although the advent of new political dictatorships in Central Europe and elsewhere put an abrupt end to experimentation, the writer believes that in some such direction the future hope for opera lies. America cannot simply take up where Europe left off, but by following her own native genius she can reach her own solution.

VARIATIONS

By Leonard Liebling

Considering all the pro and con discussion about Sibelius, a biographical book about him was bound to come. It has arrived, written by Bengt de Törne, and is called Sibelius: A Close-Up. Peter Bowdoin reviews the volume in the Book Section of the New York Herald Tribune, and his criticism bewails that the author tells more of Sibelius' opinions than of his personality.

Most of them are arresting and a few startling, like Sibelius' remark that "the two greatest geniuses of the orchestra are Mozart and Mendelssohn, with their richness and variety within narrow limits, their serenity, clearness and transparency."

De Törne studied orchestration with Sibelius, although the latter told his pupil, "I do not teach at all or give ordinary lessons. I think that the better the composer the worse the teacher. Anyhow, I might be able to give you some hints which you won't find in books about orchestration; and I shall give you the secrets of my own long experience."

On another occasion, Sibelius confided: "The older I grow, the more classical I become. It is curious, you know; the more I see of life the more I feel convinced that classicism is the way of the future." The author adds that this was said at a time when atonal music and extravagant experiments of every description dominated the concert halls of Europe. "Sibelius' sixth and seventh symphonies are classical in the strictest sense of the term," Mr. de Bengt holds; "they nobly continue the epic line of Haydn and Mozart and are pre-Beethoven in spirit. In them we find the symphonic idea reduced to essentials. . . . And they have another quality in common with the symphonic masterpieces of Haydn and Mozart, an attitude of aloofness toward the exterior manifestations of life. . . . Contemplation, the essence of the age of wisdom, now dominates his outlook entirely."

Anyone who has been watching music closely during the past decade or so, must admire Sibelius for his shrewd judgment when he says that he has "never abandoned the main road expressly to create sensation. Innovation must come from within and not be aimed at deliberately."

About Wagner, the Finnish composer is quoted as observing, "He is rude, brutal, vulgar, and completely lacking in delicacy. Look at his orchestration, that mass of different instruments in unison. Wagner reminds me of his former friend and later antagonist, Nietzsche, who always suggests a butler who has been made a baron."

(Sibelius seems to forget that opera orchestration, associated with singing, is not to be compared with the methods of pure symphonic writing. As for Wagner's "brutality" and "lack of delicacy," one must smile when remembering the Forest Music from Siegfried, much of Lohengrin and Tannhäuser, the lyric episodes in Meistersinger, the Siegfried Idyll, etc. Sibelius, like most other creators, moved mainly by intellectual passion, disdains the passion of the senses. Nevertheless, it has its vital place in art.)

Again Sibelius, speaking of Brahms: "Everything written by a genius is interesting, whatever his esthetic ideas may be, and in spite of all his mistakes and imperfections." (Pardon me while I pause, to recall Brahms' mistakes and imperfections.)

Debussy was no genius, according to Sibelius, "but his music was a word at the right moment. There are artists whose importance for the further development of art is greater than the intrinsic value of their work. Debussy himself knew very well that he was neither grand nor profound. I know, because I have met him."

Sibelius' idea of Bruckner is that "to him the orchestra was like a huge organ"—a penetrative estimate. "Writing scores was for him like sitting in the organ loft of a church with all the keyboards in reach. He simply used the different registers, without thinking of their instrumental individuality. That is why he wrote flute passages for the horn, for instance. However, Bruckner being a genius, everything by him is interesting in spite of its clumsiness."

Our author relates that at a luncheon he had with Sibelius the composer flavored the salad himself, "and it proved to have been prepared by the hand of a master." (His symphonies remind me of a chiffonade, with a little of everything, and no outstanding ingredient or motive.)

I draw the line at the cover blurb cited by Mr. Bowdoin, that "Sibelius stands head and shoulders above all other contemporary composers." I have seen him, and I know that he is not as tall as Strauss, Prokofieff or Rachmaninoff.

* * *

Rash statements about composers are always in season, another proof being Cecil Gray's statement in the Radio Times (London, England) of August 27: "The works of Liszt are becoming more popular and widely performed every year."

Altogether staggering, too, is the following, in the same issue of the foregoing paper: "Reporting on the performance of Malipiero's violin concerto at the Proms, the music critic of a London evening paper wrote: 'It sounded to me dull, yet the composer is a genial fellow, and married to a Yorkshire girl.'"

* * *

The Town Hall opening concert of the Wagnerian Festival Singers, managed by Charles L. Wagner, brought me back in memory to the good old days of what we used to call "concert companies," when recitals of individuals were not plentiful, and three, four, or more performers lent variety to the program. I confess that I enjoyed the restoration immensely, as a change from the much overdone single star method.

The five singers of the W.F.S. are all far above the average standard, and disprove the often heard plaint about the dearth of good voices in Europe. Evidently Charles did not believe the legend, and went on a still and successful hunt all by himself. He discovered a quintet equally at home in operatic material and concert art. Of the company, Alexander Kipnis is the best known internationally, and the most experienced on the stage. In his Schubert group he projected vocal and interpretative art of the finest and most aristocratic kind. He sang Lieder as many of his colleagues think they sing them.

* * *

Jack Mills, publisher of popular music, cries a word of defense for the type of songs he sponsors, and one cannot deny the truth of what he says: "During the depths of the depression, tunesmiths wrote inspirational songs that did a great deal to rally the falling hope of the American public. . . . Didn't the lifting quality of that type of song do some worth-while thing? . . . Isn't it a known fact that many people go around their daily routines with the added help of popular music?"

Of course they do, and the help is valuable. On the other hand, art music would serve a similar purpose if all the people were familiar with it. The great works are wonderful food for the hunger of heart and soul.

* * *

Apropos, Jose Iturbi continues to deny in spoken statement and published writing, that he was discourteous to American light music at that memorable concert in the open air of Philadelphia. It really doesn't matter, and Iturbi takes the thing too seriously. When last heard and heard from, our typical American output seemed to have recovered entirely from the blow, and was well on its usual course of giving pleasure to the millions, and giving profits to the composers and their publishers.

* * *

Notable musical sayings of the fortnight (as gathered from newspaper interviews):

Oscar Straus—"The Viennese waltz will live forever."

John Barbirolli—"Ultra-modern composers have the technic for saying anything in music, but they say little that is enduring."

Jascha Heifetz—"There should be no commentators for radio music. People should find out for themselves what they like or do not like."

Sergei Rachmaninoff—"Only critics understand new works at a single hearing." (Oh, yeah?—L. L.)

* * *

Three things are particularly impossible—for any individual to push over the Empire State Building, fill up the Grand Canyon, or buy even one more ticket for the soldout Josef Hofmann Jubilee at the Metropolitan Opera House next month.

* * *

Frances Alda has published her book of memoirs, some of whose content appeared in this department last year when she was doing her article series for the Cosmopolitan. A sentence in the present volume says: "American girls have the most beautiful voices in the world."

The dictum brings to mind what the late Otto H. Kahn told me when I recommended a young soprano to him and Gatti-Casazza: "My dear fellow, what in the world are we to do with another lyric voice? All the American girls who try to get into the Metropolitan, are either coloraturas, lyrics, or light dramatics. How can we tie up with several dozen more Mimis, Manons, Lucias, Marguerites, Aidas, Butterflies, and the like? Bring us one great American Isolde or Brünnhilde, and we'll gratefully go down on our knees to you."

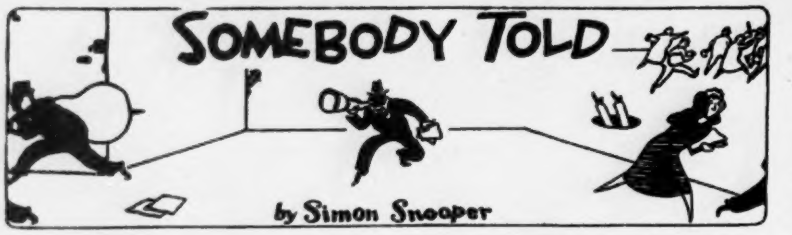
* * *

Mrs. Heniot Levy, of Chicago, communicates: "My grandchild knew his father's vocal art only through phonograph records. One day the latter performed a Brahms song at the piano, and little Igor remarked, 'And now, sing the other side.'"

* * *

If one could get a glimpse of the calendar pad of certain singing stars, a day's entry probably would read:

9:00 a.m.—Breakfast—remember diet.
9:15—Read fan mail.
9:30—Glance at morning papers, skip war news and political articles, mark mentions of me and ask secretary to paste them in scrap-book.
10:00—Appointment with photographer.
11:00—Receive newspaper interviewers.
12:00—Manicure, pedicure, massage, facial treatment.
1:00 p.m.—Luncheon—remember diet.
2:00—Deposit checks in bank.
2:30—Rehearsal for radio broadcast.
3:30—Make phonograph records.
4:00—Re-read fan mail.
4:30—Consult with director about next film I am to do.
5:00—Receive radio sponsors' representatives and arrange to sell testimonials for their products.
5:30—Buy new motor car.
6:00—See ghost writer to do magazine articles and story of my life.
7:00—Dinner—remember diet.
7:30—See my musical manager about raising fee for appearances.
8:30—Do radio broadcast.
9:30—Write autographs and re-read fan mail.
10:00—Do re-broadcast for West Coast.
11:00—Practise scales.
11:07—Bed.



I expect all of you have noticed that Dick Crooks and Larry Tibbett have reached man's estate. If you don't know what I mean, please examine their recent photographs through a magnifying glass and you will discover the hirsute appendages on their upper lips.

It's remarkable how motion picture stars sway the world. Since no male creature of the films worthy of the name dares appear anywhere without a wee moustache, it seems to indicate that men of all professions must tickle when they osculate.

Who'll be the first "beaver" of the tonal sphere? A prize is hereby offered to the winner—a nice shiny electric razor.

* * *

A friend of Charlie Cadman got so excited about the anecdote I told in my last epistle that he sent a special delivery letter relating the newest tale about this American composer.

Cadman, on his way to the Pacific Coast, climbed off his train at Albuquerque, New Mexico, and strolling up the station platform happened upon an Indian woman accompanied by two children. The squaw was the proper color—nice and coppery red—but the youngsters looked much paler.

"Hello," said Charlie. "These your papooses?"

"Ugh," answered the squaw.

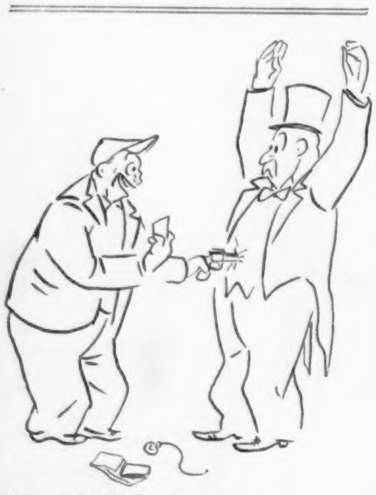
"Are they true braves of the tribe or half-'injun'?"

"Half-'injun', half-'ingineer'."

* * *

Sydney De Vries, the baritone who sang Jokanaan in Salome at the Lewisohn Stadium last summer, tells the following tale of British justice.

When he and his wife were visiting England a year or so ago they bought a second-hand car for twenty pounds ($100) and toured about in it for six weeks. As the time approached for their sailing for Australia where DeVries had engagements, the baritone decided to sell the vehicle. Repeated attempts to dispose of it failed, so on the day of their departure they piled their luggage into it and drove the battered conveyance to Tilbury. Parking it on the pier and leaving identifying papers in it, they boarded ship and sailed.



(Cartoon by Bo Brown)

"Gee! A season ticket to the opera—can I have it?"

At Marseilles a letter from the Tilbury police was delivered to him which he ripped open with some discomfiture. Imagine his surprise when he read:

"Dear Sir:

"On October 4, car No. L23136, of which you are the owner, was parked for an indefinite period at the Tilbury Dock, No. 18. A summons was issued and you were charged with this offense. At the County Magistrates Court you were fined one pound as well as two pounds costs. As you had left the United Kingdom the car was seized and sold for thirty pounds. We beg to enclose twenty-seven pounds, the balance owing to you.

"Please acknowledge and oblige,
"Yours truly,
"Clerk of the Court,
"Tilbury."

* * *

Getting into the American Woman's Association Club is no joke unless you are a guest. I tried mightily to go and gossip to you about the party Connie Hope threw for the Lauritz Melchiors and Lotte Lehmann upon their return to the U. S. A. But with all my best wheedles and schemes I failed to crash the gate, for every one of the attendants of the place even including its president, Anne Morgan, thought I was an autograph hunter and barred my wistful countenance.

Can you picture me standing on the side-lines and watching the Erno Rapees, Grena Bennett, the Campbell Phillips, Francis Perkins, Oscar Straus, Doris Doe, Earle Lewis, Edith and Louise Behrens, Dr. and Mrs. Walter Damrosch, Marion Bauer, Pierre Key, Cora Neuer, Erno Balogh, Cobina Wright, John Majeski, Vera Curtis, Mrs. Hermann Bernstein, Edward Johnson, the Frederick Schangs, Geraldine Farrar, Estelle and Leonard Liebling, the Marks Levines, Bruno and Nina Zirato, Libbie Miller, Elisabeth Rethberg, the Robert Simons and Mr. and Mrs. Ward French passing through the friendly portals while I gazed dry-mouthed? Ah, well, there'll be other parties, I hope. People tell me I look anemic. Maybe that's why I'm mistaken for an autograph hound.

* * *

All of you must have wondered why at the General Motors first radio concert this fall, Richard Tauber did not enunciate clearly his scheduled greeting from England. It seems this distant voice wasn't Tauber after all. When Tauber arrived in New York for concerts and radio appearances a little while ago I happened to overhear what happened.

"I sang in concert at Derby on that evening," Mr. Tauber said, "and so I arranged to have a car with a reliable chauffeur come for me from Manchester where I was to make the broadcast to America. The time was fixed for one-fifteen in the morning and I had figured on plenty of time.

"The car was there at the hotel after the recital and we left promptly at eleven-thirty, planning on arriving in Manchester at twelve forty-five. Off we dashed at a terrific speed in the direction of Manchester. Thirty minutes later we were back in Derby again—for the chauffeur had missed the way.

"Off we started again to arrive in Manchester at the broadcasting station at one-twenty—five minutes after I was supposed to speak over the air.

"*Ach*, what would you?" Tauber sighed and shrugged. "The roads of England do curious things to night travellers. It must have been the, what do you call those mischief-makers? The pixies, *nicht wahr?*"

* * *

Well, at least I was partly right and now-a-days that's a pretty good average. I told you Leopold Stokowski wanted to be a film Romeo—but it looks, from the newspaper rumors, that he may be satisfied to be a film star's Romeo. It's a step in the right direction, *n'est-ce-pas?*

From Our Readers

A Hint to Orchestrators

Elmhurst, Ill.
Oct. 11, 1937.

To the Musical Courier:

I have recently taken as a piano lesson Beethoven's sonata in C minor (op. 111) and through study have come to appreciate the terrifying grandeur of this work.

What surprises me is that so far as I know no one has yet attempted an orchestral arrangement of this sonata. I think it would be a great benefit for two reasons: first, it is almost impossible to give a reading of this work in its full grandeur through the limited means of the piano; and, secondly, it would bring closer to those who love the music of Beethoven a composition which they do not hear often enough fully to appreciate. Even in an orchestral arrangement it is quite unlikely that it would attain the popularity of Beethoven's third, fifth, and seventh symphonies, but, nevertheless, it would be better understood than it is today.

The sonata is in the same key as the fifth symphony, and to me it seems that it bears a strong kinship in idea—namely, the struggle with Fate. The difference between these two works, however, is that the fifth symphony, which was completed in 1808, is the product of a man musically young, while in the sonata, which was written about fourteen years later, the same subject is discussed from a more mature point of view and through a more introspective feeling. The symphony (and this is not said to disparage it) ends in a mood and triumph while in the sonata the triumph is purely inward and without pomp as the work closes with one of the heavenly slow movements of Beethoven's third period and one of the most beautiful things in all music—the *arietta*, or the theme and variations.

Will not some one heed this letter and orchestrate this work just as some of the great works of Bach have been arranged for orchestra?

Yours truly,
F. J. McCulloch.

Foreign News in Brief

New R.C.M. Director in London

London.—Sir Hugh Allen has asked the council of the Royal College of Music to be relieved of his office of director of the institution at the end of this year, which post he will then have held for nineteen years. The council has accepted the resignation and in succession has appointed Dr. George Dyson, Scholar of the Royal College of Music, Mendelssohn Scholar, Member of the Associated Board of the Royal Schools of Music, London, President of the National Federation of Music Societies, Fellow of the Royal College of Music, and Director of Music at Winchester College.

Puccini Operas Rained Out

Torre del Lago (Italy).—The special performances of Puccini operas which were to have been given in the open air before the villa, which was so dear to the composer and where he lies buried, were unfortunately hindered by wet weather. All preparations had been made and the festival was one which, set in a scene so closely associated with Puccini, was eagerly anticipated, attracting auditors from far and near. After postponement it was necessary to transfer the scene to a closed theatre at Viareggio, where the performances were done successfully before large audiences, though under less romantic and suggestive surroundings than had been planned. D. N. L.

Vichy Melodies

Vichy.—On the occasion of the Belgian National Fête, the Casino presented La Fiancée de la Mer, lyric drama by Jean Blockx, Flemish composer. The score, praised for its qualities of warmth and sincerity, was conducted by Paul Bastide. The principal singers were Marthe Nespoulos, Germaine Pape, Jean Calbet, Jean Vieuille and José Bekmans.

In addition to a brilliant series of opera and ballet performances, the Vichy season this summer was also marked by orchestra and choral concerts conducted by Kabasta, Elmendorff, Wolff and Krauss. International artists heard here during the summer included Norena, Hermann Nissen, Pölzer, Elisabeth Feuge, Martinelli, and Mafalda Favero, to mention only a few. I. S.

Florence Piano Chair Filled

Florence.—Professor Eriberti Scarlino, pianist, has been called by the Fine Arts Ministry to fill the principal chair of piano at the Royal Conservatory of Music in Florence, left vacant by the death of Attilio Brugnoli. D. N. L.

Labroca to Visit America

Florence.—Maestro Mario Labroca, General Intendent of the Florence Maggio Musicale and of the Symphonic and Lyric seasons in Florence, will sail for New York on November 11 to meet leaders and organizers of the 1939 Great Exhibition and to make arrangements for Italian musical performances.

D. N. L.

Cassado Lectures

Siena, Italy.—Gaspar Cassado, cellist, gave a lecture recital for the pupils of the Chigiana Music Academy's summer master course. After his talk, Mr. Cassado, assisted by Donna Giulietta von Mendelssohn, played a program of his own compositions and arrangements.

D. N. L.

Ysaye Competition Annual Event

Brussels.—Her Majesty Queen Elizabeth of Belgium has decided that the International Competition "Eugene Ysaye" (Brussels) shall be an annual event, and also extended to include other instruments besides the violin, although the name "Eugene Ysaye" will be retained. A cycle of competitions is to be arranged: 1937, violin; 1938, piano; 1939, orchestral conducting; 1940, violin, 1941, piano, and so on, with the possibility of including other instruments if such action should seem advisable. The organization is to remain in the hands of the Queen Elizabeth Musical Foundation.

I SEE THAT

Leon Carson, voice teacher of New York City and Nutley, N. J., and Vera Josephine Kerrigan, daughter of the late Lawrence J. Kerrigan of Honesdale, Pa., accompanist and teacher, were married on October 1 in Nutley.

* * *

N. Lindsay Norden's aria for violin, harp and organ was performed on October 10 at the First Presbyterian Church, Germantown, Philadelphia. Soloists were Marjorie Tyre, Frederic Cook and Mr. Norden, organist and choirmaster of the church.

* * *

Frederick Jacobi has resumed teaching at the Juilliard Graduate School, New York.

* * *

Erica Morini's next New York recital takes place at Town Hall on November 7. The violinist's assistant is Arthur Balsam.

* * *

Edvard Moritz, conductor and composer, has come to America to take up his residence in New York.

* * *

Jessica Dragonette, soprano, will lift her voice in song at the Academy of Music, Philadelphia, on November 22.

* * *

Early in December the MacDowell Club String Orchestra of New York reopens its concert season. Karl Kraeuter is the conductor.

* * *

Mr. and Mrs. Artur Bodanzky and Leopold Sachse are back from Europe, arriving here October 14 on the SS. Normandie.

* * *

November recitals for Guiomar Novaes include: 3, Norfolk, Va.; 5, Lexington, Ky.; 8, Chattanooga, Tenn.

* * *

Ernest McChesney had the tenor lead in the premiere of the new radio opera Green Mansions by Louis Gruenberg, broadcast on October 17 by CBS.

* * *

The Town Hall, New York, audience of November 14 (evening) will hear Louis Persinger, violinist. The concert is under Annie Friedberg's management.

* * *

Walter Mills, baritone, is now singing in New England; he is booked for Boston on November 9; 16, for Town Hall, New York.

* * *

Marcella Geon has reopened her New York studio and also gave her first Conversational Concert on La Boheme on October 25 at the Community Center in Haworth, N. J.

* * *

The sixth season as accompanist and assisting artist to Lotte Lehmann was begun on October 19 by Erno Balogh, her only accompanist in America.

* * *

Stephan Hero, violinist, played in East Orange, N. J., on October 11.

* * *

The orchestra class of the New York College of Music (Carl Hein, director) holds weekly rehearsals, and also accepts instrumentalists not enrolled in the college.

* * *

Nino Carboni, bass-baritone, has recently sung at the New York Hippodrome in Boito's Mefistofele and in La Boheme.

* * *

Richard Crooks, tenor of the Metropolitan Opera, sang in Newburgh, N. Y., on October 14; and appeared in Athens, O., 16; and Memphis, Tenn., 18; Terre Haute, is for November 17; Ann Arbor, Mich., 19; he is soloist with the Tri-City Symphony Orchestra in Davenport, Iowa, 21. Mr. Crooks is completely booked in concert before the opening of the Metropolitan season.

* * *

Toscha Seidel, violinist, returns to America from Europe in January for concerts.

* * *

Gustave L. Becker, American pianist, composer and teacher, has begun his season in New York.

* * *

Mrs. H. H. A. Beach completed new compositions at the MacDowell Colony recently, to be published shortly.

* * *

Creighton Allen, pianist, is at Lavallette, N. J., before beginning his season of concerts and teaching in New York.

* * *

Adolph Eckstrom has moved to new studios in New York. His tenor, Terri Franceni, is being heard on the Continental Varieties radio program and over station WEAF.

* * *

The Lincoln Park School of Music, Newark, N. J., opened on October 4, offering Dalcroze Solfege and Rhythmic principles for children and adults; harmony; piano; interpretation; and understanding of music. The directors are Arthur Mendel and Rose Danzis Parsonnet.

* * *

Plans are being made for a performance of Edgar Stillman-Kelley's choral work, Pilgrim's Progress, in Bedford, England, Bunyan's birthplace. This miracle play was given at Covent Garden in London several years ago.

* * *

The Junior Ensemble of the Betty Paret harp group will appear at the opening of the new Lyon & Healy salon at Steinway Hall, New York, November 5.

* * *

James Friskin gives the last of six Saturday and Monday recitals of the clavier music of J. S. Bach tonight (November 1) at the Institute of Musical Art, New York.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Monday, November 1

Gari Shelton, pianist, Town Hall (E)

Tuesday, November 2

Sylvia Smith, pianist, Town Hall (E)

Wednesday, November 3

Jascha Heifetz, violinist, Carnegie Hall (E)
Leonard Shure, pianist, Town Hall (E)

Thursday, November 4

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, Novemeber 5

Philharmonic-Symphony Society, Carnegie Hall (A)
Elmo Russ, pianist, and Alfred Chigi, baritone, Steinway Hall (E)

Saturday, November 6

Philharmonic-Symphony Society, Carnegie Hall (E)
Eugene List, pianist, Town Hall (A)
Philip Fine, baritone, Town Hall (E)

Sunday, November 7

Philharmonic-Symphony Society, Carnegie Hall (A)
Erica Morini, violinist, Town Hall (A)
New Friends of Music, Kolisch Quartet and Hortense Monath, Town Hall, 5:30 p.m.
Grace Castagnetta, pianist, Town Hall (E)
Henriette Marcelle, soprano, Steinway Hall (A)

Monday, November 8

Simon Barer, pianist, Carnegie Hall (E)
Gilbert Ross, violinist, and Andrew Haigh, pianist, Town Hall (A)
Rosalyn Tureck, pianist, first of a series of six Bach recitals, Town Hall (E)
Helen Lanier, soprano, Steinway Hall (E)

Tuseday, November 9

Philadelphia Orchestra, Carnegie Hall (E)
Viola Wasterlain, violinist, Town Hall (A)
Phil Duey, baritone, Town Hall (E)

Wednesday, November 10

Lilian Stiles-Allen, soprano, Town Hall (A)
Lotte Lehmann, soprano, Town Hall (E)

Thursday, November 11

Philharmonic-Symphony Society, Carnegie Hall (E)
Moriz Rosenthal, pianist, Town Hall (E)

Friday, November 12

Philharmonic-Symphony Society, Carnegie Hall (A)
Jeanne Behrend, pianist, Town Hall (E)
John Carroll, baritone, Town Hall (E)
Nancy Tow, soprano, Steinway Hall (E)

Saturday, November 13

Sidney Sukoenig, pianist, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Stanley Hummell, pianist, Town Hall (A)
Orrea Pernel, violinist, Town Hall (E)

Sunday, November 14

Philharmonic-Symphony Society, Carnegie Hall (A)
Leonora Cortez, pianist, Town Hall (A)
New Friends of Music (Kolisch Quartet, members of Boston Symphony Orchestra, Benjamin Kohon, bassoonist, Joseph Schuster, cellist) Town Hall (5:30 p.m.).
Louis Persinger, violinist, Town Hall (E)

Monday, November 15

National Orchestral Association, Carnegie Hall (E)
Louis Shenk, baritone, Town Hall (A)
Beethoven Association, Town Hall (E)

Tuesday, November 16

Zimbalist, violinist, Carnegie Hall (E)
Glauco d'Attilli, pianist, Town Hall (A)
Walter Mills, baritone, Town Hall (E)

Wednesday, November 17

Philharmonic - Symphony Orchestra, Carnegie Hall (E)
Rosalyn Tureck, pianist, Town Holl (A)
Michael Strange, lyric and dramatic selections, Town Hall (E)

Thursday, November 18

Boston Symphony Orchestra, Carnegie Hall (E)

Friday, November 19

Philharmonic - Symphony Orchestra, Carnegie Hall (A)
Cambrian Male Choir of Cleveland, Carnegie Hall (E)
Arthur Loesser, pianist, Town Hall (E)

Saturday, November 20

Philharmonic Young People's Concert, Carnegie Hall (M)
Boston Symphony Orchestra, Carnegie Hall (A)
Gerald Tracy, pianist, Town Hall (A)
Hortense Monath, pianist, Town Hall (E)

Sunday, November 21

Philharmonic-Symphony Society, Carnegie Hall (A)
Nadia Reisenberg pianist, Town Hall (A)
New Friends of Music (Kreiner Quartet, members Boston Symphony Orchestra, Friedrich Schorr, baritone), Town Hall (5:30 p.m.)
Frank Bishop, pianist, Town Hall (E)

Monday, November 22

Philharmonic-Symphony Society pension fund concert, Carnegie Hall (E)
Constance Hejda, mezzo-soprano, Town Hall (A)
Genia Robinor and Louis Bailly, piano and viola, Town Hall (E)

Tuesday, November 23

Philadelphia Orchestra, Carnegie Hall (E)
Selma Kramer, pianist, Town Hall (E)

Wednesday, November 24

Beddar Djelal, violinist, Town Hall (E)
Rosalyn Tureck, pianist, Town Hall (A)
Yoichi Hiracki, xylophonist, Town Hall (E)

Thursday, November 25

Philharmonic-Symphony Society, Carnegie Hall (E)
Charles Everett, tenor, Town Hall (A)

Friday, November 26

Philharmonic-Symphony Society, Carnegie Hall (A)
Don Cossack Russian Male Choir, Carnegie Hall (E)
Henri Deering, pianist, Town Hall (E)

Saturday, November 27

Rachmaninoff, pianist, Carnegie Hall (A)
Trade Union Music Festival, Carnegie Hall (E)
Edward Steuermann, pianist, Town Hall (E)

Sunday, November 28

Philharmonic-Symphony Society, Carnegie Hall (A)
Balbina Brainina, pianist, Town Hall (A)
New Friends of Music (Stradivarius Quartet, Leonard Shure, pianist), Town Hall (5:30 p.m.)
John Dembeck, violinist, Town Hall (E)

Monday, November 29

Edward Bredshall, pianist, Town Hall (A)

Tuesday, November 30

New York Women's Symphony Orchestra, Carnegie Hall (E)

The Verdi Club (Florence Foster Jenkins, president) held its first event under the Literature Committee (Jessie Wilder, chairman), at the City Club, New York, with Mme. Wilder, Rosa Richards, Helen Corey Bliss, Charles Magnam, St. Clair Bayfield, Harriet Waite, Selden Noyes, Commander Strothers, U. S. N., participating.

* * *

Paul Althouse, tenor of the Metropolitan, was heard in Bridgeton, N. J., on October 18; and the following day in Asbury Park, N. J.

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Matzenauer Hailed on Return to Concert Stage in Los Angeles

Federal Orchestra Plays Compositions by Victor Young—Boris Godounoff Sung by WPA Cast in Hollywood

Los Angeles.—The return of Margaret Matzenauer to the concert stage brought a large and enthusiastic audience to the Philharmonic Auditorium on October 5. She delivered an arduous and taxing program with the artistry of long experience, aided by the invaluable cooperation of Richard Hageman at the piano. Her interpretations were individual, given with authoritative manner in which enjoyably clear enunciation played no small part. French, German, Italian and English diction were all equally understandable.

Dramatic value marked the entire program, immediately established with the opening monologue and aria from Gluck's Iphigenia in Tauris. In expressive contrast was the sentiment of Schubert's Die Forelle and the lilt of Brahms' Meine Liebe ist grün, encored with a Bach item, If Thou Be Near. The second group began with the ethereal tenderness of the Debussy La Chevelure, while the scene painted with Laparra's Des Pas de Sabots caused its repetition. An adaptation by Suzanne Jackowska of the Chopin E major etude (from Op. 10) emerged in vocal form as Tristesse Eternelle. Then followed an impassioned Chanson Norvégienne of Fourdrain, and Arensky's lovely But Lately in Dance.

Two Respighi songs were E se un giorno tornasse, done with poignant feeling, and the pastel picture, Pioggia (Rain). Cimara's elegiac Fiocca la Neve was followed by his Canto di Primavera, with Dvorak's haunting Songs My Mother Taught Me, added. The four concluding songs were by Richard Hageman, who shared equally in the warm applause. Christ Went Up Into the Hills held power and virility. Animal Crackers was a charming whimsy, contrasting with Do Not Go, My Love. Last of all was the effective Happiness. The final encore was My Heart at Thy Sweet Voice, from Saint-Saëns' Samson and Delilah, wherein the auditors could again vision Matzenauer in the days of her greatest triumphs with the Metropolitan Opera.

FEDERAL ORCHESTRA IN VICTOR YOUNG WORKS

New compositions by Victor Young, the conducting of the composer and of Gastone Usigli, the playing of Ignace Hilsberg, the introductions by Edward Arnold, the talk of W. Ballentine Henley, the presence of Deanna Durbin, and the excellent performance of the orchestra, all combined to make exceptionally interesting the concert by the Federal Symphony Orchestra in the Philharmonic Auditorium on October 7. In this comprehensive exposition of his work, Young's strides in musical progress were clearly visible in steps from Arizona Sketches to Ebb Tide and then to Hollywood Panorama.

In the first, he was preoccupied with melody, spontaneous and engaging melody, it is true, yet nonetheless hampering to musical treatment in a large form, though spots such as the towering brasses in Monument Valley presaged well. Ebb Tide was more daring, especially in the stern clash of timbres in Typhoon. The orchestration by Herman Hand was opulent, yet in being by another, cast a shadow upon the personality of the creator. Hollywood Panorama, while retaining the element of pathos characteristic of popular song, remained consistently in good taste, its lines blended with apt musical skill and colorful instrumentation. Ignace Hilsberg again evidenced his pianistic virtuosity as soloist in two numbers. First was a quintet by Ludomir Rozycki, arranged for piano and orchestra by Victor Young as a tribute to his former music master. It was of flowing grace, poetical in concept. Second was Young's *scherzo*, Pearls on Velvet. Hilsberg delivered its tricky passages with suavity and aplomb.

Gastone Usigli took up the baton for the last half of the concert, commencing with Rimsky-Korsakoff's Scheherazade. It was a first rate reading in all respects. Eunice Wennermark, concertmaster, gave the lovely violin solos with feeling and tonal beauty, winning a well deserved bow.

BORIS GODOUNOFF IN HOLLYWOOD

The first Federal Music Project Opera to be offered in Hollywood was a presentation of Moussorgsky's Boris Godounoff in the Hollywood Memorial Auditorium on October 12. The cast differed somewhat from the recent production downtown, and the staging was equally effective. Jacques Samossoud was responsible for both the staging and conducting. The former he contrived to imbue with thoroughly Slavic temperament, while his mastery of the orchestra built carefully blended climaxes and underscored the singers with finesse.

Alfonso Pedroza was an impressive and kingly Boris, sympathetic and vocally adequate. Thomas Redican scored once more as Gregory. Thomas Glynn made an excellent Varlaam. Eileen Kane was well suited as Feodor, singing with clear soprano tones. Irene Cross did well as the old nurse. Isolda Bernhard as Marina was too much concerned with quantity and too little with quality, while Elizabeth Klein as the Innkeeper offered quality without quantity. Eva

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Seiffert as Xenia, Joseph Sullivan as Prince Shouisky, Sten Englund as Pimenn, Saul Silverman as Tchelkalov, Ch. Fischkes as Missail, Raymond Williams and Henry Cantor completed the cast. R. D. S.

Southern California Artists in Programs of Varied Appeal

ROBERT ALLEN,
cellist of Los Angeles and San Bernardino, appears on November 18, in a joint recital with Michael Thayer, pianist, at Redlands, Cal.

EUNICE WENNERMARK,
concertmaster of the Federal Project Orchestra of Los Angeles, and artist teacher, is engaged to play the Tschaikowsky violin concert on February 27 with the Denver Symphony Orchestra. She will also make appearances in recitals in Colorado and Wyoming cities. (Photo by Kirkpatrick.)

MARY REARDON,
soprano of Los Angeles, assisted by her brother, Oliver Reardon, gave a costume program of seventeenth and eighteenth century songs as well as those of modern times on September 26 at the Ventura School for Girls. (Photo by Philip Newberg.)

Rambling Around

Ralph Thomas, voice teacher, presented his 102nd recital on October 4. Those appearing were Dewitt Mosher, Marguerite Jacoby, Melba Wagner, Tania Hall, Mary Jean Harmon, Clement Matzen, Evelyn Bentley, Paul Winningham, Dolly Lenert, Lydia Bell, and Marguerite Bass. Frances Minerik was the accompanist.

* * *

Richard Tetley-Kardos, pianist, fulfilled engagements during the month of October at the Long Beach Ebel Woman's Club, October 4; Santa Monica Woman's Club, 4; South Pasadena Woman's Club, 5; San Pedro Woman's Club, 6; Sacramento Saturday Club, 14; San Bernardino Woman's Club, 20; and the Fillmore Woman's Club, October 26. Mr. Tetley-Kardos is to play several solos and the accompaniments for Doris Kenyon, costume recitalist, when she appears on November 9 at San Francisco.

* * *

Ray Best, pianist, gave a recital on September 13, for the Pianists' Association of Long Beach. Miss Best is scheduled to give a recital on December 6 in the Los Angeles Biltmore Hotel, under the management of Tipton-Wake.

* * *

Vernon Leftwich's Elegy for orchestra was played on October 27 by the Los Angeles Federal Project Orchestra in a concert at the Hollywood High School Auditorium.

* * *

Bertha Vaughn, voice teacher and coach, announces that her artist pupil, Florence Rubens, sang a leading role on October 3 in Aida at the Casa del Mar. Pauline Guthrie, another pupil, presented programs this month for the Santa Paula, Santa Monica, San Bernardino and Wilshire Ebell Women's Clubs. Mary Reardon gives a Los Angeles recital this fall. Several one-act operettas will be given by Vaughn students this winter.

* * *

The Coleman Concerts in Pasadena open on November 14 at the Pasadena Playhouse. The opening event will present Winifred Christie, Moor Double Keyboard pianist, and the Los Angeles String quartet in an all-Brahms program. Other atists in the series are Raya Garbousova, cellist; Boris Morros Quartet; the Pasquier Trio and E. Robert Schmitz, pianist; the Roth String Quartet; and the Budapest String Quartet. Leon Ettinger is the manager.

* * *

Frank Forest, tenor; Maria Jeritza, soprano; and Richard Bonelli, baritone, are the principal artists engaged for the performance of Tosca to be given on November 20 at the Los Angeles Shrine Auditorium by the San Francisco Opera Company.

* * *

Dorothy Arden, soprano, sang a program on October 4 at the home of Howard Selznick in Beverly Hills, in honor of Mme. Helen Troy, wife of the Governor of Alaska. Miss Arden also appeared on September 28 at the Los Angeles Teachers Association in the Hollywood Women's Club.

* * *

Lajos Shuk, conductor, is in Hollywood for radio, moving picture, symphony and opera appearances. He has been directing the Buffalo Philharmonic Orchestra for the past three years. Previously he was for three years conductor of the Philharmonic Orchestra, Arad, Roumania. Mr. Shuk is a solo cellist and from 1929 to 1932 played forty-seven recitals on the Pacific Coast, and also appeared as soloist with the Los Angeles Philharmonic Orchestra under Artur Rodzinski, and with Alfred Hertz at San Francisco. This past summer Mr. Shuk led the Portland, Oregon, Symphony Orchestra at the Civic Stadium and also conducted at San Francisco Veterans' Auditorium.

* * *

Oregon to South Carolina is the scope of the concert tour engaging Grace Moore before she rejoins the Metropolitan Opera this season.

* * *

Grace Bush, composer and lecturer, read original poems at the Santa Monica Women's Club on October 4, and appeared on October 9 at the Woman's City Club at Long Beach, giving original pianologues. Her new song, Los Angeles, was sung October 11 over Station KFWB. A new song, Ave Maria, with violin obbligato, is being published this month.

* * *

The Sutro-Seyler Music Club gave a program on October 16 in the studio hall, presenting Betty Vellom, Mary Louise Liston, Carolellen Ford, Purcell Maver, Ethelyn Ziegler, Evelyn Schmidt, Wally Stewart, Miriam Gordon, Paul Craik and Dorothy Dodge.

* * *

Dr. George Liebling, composer-teacher-pianist, has dedicated a new song, Spring in Manhattan, to Doris Kenyon, moving picture and concert artist. Lyrics are by Grace Hyde Trine. Dr. Liebling's artist pupil, Dorothy Ellen Ford, gives a recital on November 3 at the Hollywood Chamber of Commerce, and he, himself, appeared as soloist at the Hollywood Community Sing on October 12 at the Hollywood Woman's Club.

* * *

Mr. and Mrs. Ted Bacon, violist and violinist, have located in Hollywood, after twenty-six years of musical activities in Portland, Oregon. Both were members of the Portland Symphony Orchestra. Mr. Bacon playing with the orchestra for twenty-one years and for the last seven years being first violist. Mrs. Bacon also played viola with the orchestra and has been teaching violin.

* * *

Robert Brink, bass-baritone from the studio of Andres de Segurola, has been engaged to sing Mephistopheles in Faust in December for the Hollywood Opera Reading Club. Mr. Brink sang Colline in La Boheme at the first meeting of the year. C. D. K.

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Introduced by Lawrence Tibbett, this song upholds the high standard of Mr. Hageman's artistry; it is a song distinctly dramatic in mood and character and imbued with masculine determination and vigor.

SONG WITHOUT WORDS—Vocalise for Coloratura Voice Db (Gb-eb) ..... .60
Fundamentally a vocalise, which, performed with delicate and impeccable phrasing, becomes a program number of considerable importance.

CHRIST WENT UP INTO THE HILLS (Sacred Song). High Voice Ebm. (Eb-ab[gb]), Low Voice Cm (c-F[Eb]) .... .50
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The composer takes his poetic inspiration from a poem by Ernest Dowson. This is a very beautiful and thoroughly artistic song, demanding lyric gifts and musical intelligence of a high order.

ME COMPANY ALONG—High Voice Bb (F-bb), Low Voice F (c-F) .... .75
A song of brilliant melodic make-up. The joyous spirit and animation of James Stephens' poem are reflected with such sincerity and appropriateness in the music as to bring about a union irresistible in effect and attractiveness. A genuine concert song for capable singers which offers no end of opportunities for experienced accompanists.

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NEW PUBLICATIONS

Reviewed by R. M. Kerr

Books

Staccato; the Solution of the Staccato Problem on the Violin and Kindred Bowed Instruments; by Samuel L. Cheslar, edited by Eddy Brown.

One of the most difficult departments of bowing has an important contribution in this new study of staccato playing. It includes several sections of theoretical analysis, and then a longer series of "practical applications," in which a large number of exercises are given. There is also a short introductory "historical survey of the bow." Especially suggestive is the consideration of "mechanical accent" and how this may be produced correctly in a staccato group of notes. The book contains many hints of the greatest value to string players and is written in an understandable style. (Carl Fischer, Inc., New York.)

For Reed Band

Presto from Sonata, Op. 10, No. 2, by Beethoven; arranged for reed band by George Strickland.

The *presto* section of Beethoven's work, with its *fugato* writing in quick time, is a good medium for reed choir or band. The scoring in this example is for flute, oboe, three B flat clarinets, alto and bass clarinets, bassoon; alto, tenor, baritone and bass saxophones, the last two *ad lib.* One copy includes parts and a conductor's score. (Gamble Hinged Music Co., Chicago.)

For Orchestra

Giant Fugue (Wir Glauben All' an einen Gott), by J. S. Bach; transcribed for symphony orchestra by Fabien Sevitzky.

A twenty-page orchestral treatment of one of Bach's most sumptuous and ingenious contrapuntal structures. The instrumentation has been done with regard for the capabilities of all the instruments and their various colors. There is care in the editing, the directions including the bowing of the violinists. The dedication is to Ferdinand Schaefer, conductor emeritus of the Indianapolis Symphony Orchestra. (C. C. Birchard & Co., Boston.)

Ballet Music from Casanova, by Deems Taylor.

Forty-seven pages of colorful dance music designed for the New York production of a play by Lorenzo de Azertis. The idiom is pleasantly tonal, with a certain exotic note, the chief theme one of long, curving nature. Toward the end there is a violin solo, which offers not only the most attractive melody in the work, but also an opportunity for the indispensable solo *danseuse* or couple. The scoring is fairly economical, not bizarre in any sense, and simple enough to be done by a moderate-sized orchestra. (J. Fischer & Bro., New York.)

For Piano Solo

Twenty Pieces from Bach's Book for His Son Friedemann; selected and edited by Guy Maier.

From Bach's lesser-known of two clavier instruction books, Mr. Maier has selected twenty-one excerpts, beginning with the composer's musical explanation of various embellishments that occur in the work. Omitting all the little preludes and fugues and the two- and three-part inventions, the editor has chosen eleven of those preludes from the Well-Tempered Clavichord which Bach slightly simplified for pedagogical purposes, and also a number of delightful and little known dances. These have been carefully edited and fingered, and in general represent an excellent standard of taste. With one or two exceptions, they are for pianists of some proficiency. (J. Fischer & Bro., New York.)

For Flute and Harp

Suite Francaise, by Marguerite Roesgen-Champion.

Three brief sections, Sonnet, Complaint and Rondeau, offer exotic passage work for the flute as well as more lyrical passages, while the harp provides chiefly an accompaniment of broken chords. (Editions Maurice Senart, Paris.)

For Organ Solo

Hugh Porter's **Choral Prelude** on the tune, A Rose Breaks into Bloom, by Praetorius, is a reverent, richly harmonic exploration of that beautiful melody, in quieter mood and well scored; **Serenata** by William T. Timmings, a more conventional, rhythmically lilting solo; while **Revery** (George Crandall) is graceful and capricious in manner. All are short solos. (Carl Fischer, Inc., New York.)

Saint-Saëns' **Evening Bells** (Cloches du Soir) undergoes yet another transcription, this one by Sumner Salter, making a broadly melodious solo with chime effects. (G. Schirmer, Inc., New York.)

Six Practical Pieces for the Organ, by G. B. Fontana, are fairly simple in thematic content, and offer such varied forms as Preludio, March, Pastorale, Communion and Marcia Funebre, the last more ambitious than the other sections. (G. Ricordi & Co., Inc., New York.)

Three Miniatures and **Lullaby**, by Gordon Phillips, are solid and well-mannered items of musicianly sort, the former for a small organ. (Oxford University Press; Carl Fischer, Inc., New York.)

For Harp Solo

Scintillation, by Carlos Salzedo.

An original and atmospheric solo number abounding in unusual, modernistic chordal combinations. Suitable for advanced virtuoso use, it includes so-called "aeolian chords" in which the fingers "slide as rapidly as possible across a group of strings." There are many ingenious methods employed to mark the fingering, etc. (Elkan-Vogel, Inc., Philadelphia.)

For Viola

The Music Educator's Basic Method for Viola (First Position) by Henry Sopkin, of the American Conservatory, Chicago, is a good beginner's book, with introductory discussions of technic, notation, and many exercises and simple folk-tune arrangements. (Carl Fischer, Inc., New York.)

School Operetta

The Lady Says Yes; libretto and lyrics by Phyllis McGinley; music by Gladys Rich.

A romantic, breezy reworking of the "proposal" legend about Miles Standish, John Alden and Priscilla Mullins furnishes the background of this simple operetta in two scenes, which is tunefully engaging and suitable for junior and high school use. Solo parts for soprano, contralto, tenor and two baritones and three-part chorus (SAB). (G. Schirmer, Inc., New York.)

For String Quartet

Phantasy Quartet, by Marie Dare.

A simple little score, cast in the mould of the "Phantasy" which has occupied British composers in recent years as a restoration from the past; it boasts three extremely brief sections, and has a certain freshness and naive charm among its assets. (J. & W. Chester, Ltd., London.)

For Four-part Mixed Chorus

Appalachian Mountain Melodies, by Harvey Gaul.

Arrangements of folk melodies that hold considerable novelty and appeal. Poor Wayfarin' Man o' Grief has a soprano solo in addition to the four mixed voice parts, this soloist being assigned several *cadenzas* to sing, while some passages are hummed. The whole is of singular beauty and pathos. Susquehanna's Indian Song is for alto solo and mixed chorus, written in much the same idiom. These early American ballads are real "discoveries," as thus made available to the larger public. (Galaxy Music Corporation, New York.)

Songs

Swansong, a cycle of five songs, to poems by Robert Nichols; music by Ellen Coleman.

The poems of Mr. Nichols possess a poignant quality that is heightened by Miss Coleman's sincere and expressive writing for the voice. This cycle is devoid of spurious virtuosity and is deeply felt and understandable to the average audience. The general range is about from D to F. There is also a French version by Léon Rousseau. (Augener, Ltd., London).

Two Cranes; music by J. Bertram Fox; poem by Irene Osgood.

Vivid, impressionistic glimpse of two cranes fluttering down and waiting by the waterside to pounce on a victim, personifying, in the words of the poet, Destiny and Death. An urgent figure in the accompaniment pictures their flight. Vocal range, C to E flat. (Galaxy Music Corp., New York.)

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Cleveland Orchestra Starts Twentieth Year Triumphantly

Curtis String Quartet and Marcel Dupré Are Recital Visitors

Cleveland, O.—With justifiable pride the Cleveland Orchestra embarked upon its twentieth season. A program of intrinsic musical values was chosen by Artur Rodzinski and jubilantly the majestic strains of the Meistersinger Prelude prepared a more than capacity audience for the musical feast to follow. Mozart's graceful G minor symphony was projected with exquisite charm, while in the first symphony of Brahms, the conductor stirred his audience. For the second pair of concerts the conductor chose Tschaikowsky's fourth, Smetana's Overture to the Bartered Bride, two Sibelius compositions—the symphonic fantasia Pohjola's Daughter and the violin concerto with Albert Spalding as soloist.

Curtis Quartet Scores

As a preamble to our concert season, the Curtis String Quartet delighted an appreciative audience at Severance Chamber of Music Hall. Celebrating the twenty-fifth anniversary of the Cleveland Music School Settlement, this fine ensemble was presented through the courtesy of Mrs. Curtis Bok. Mozart's B flat quartet L'Oracione del Torero by Turina and the Schubert D minor quartet were delivered with flawless ensemble work. Applause forced an encore—the slow movement from Smetana's work: From My Life.

Dupré at Baldwin-Wallace

An overflow audience availed itself of the privilege of hearing the French organist Marcel Dupré, who appeared at Berea's Baldwin-Wallace College. This artist transcended the organ literature, the most cherished of his offerings being Bach's Passacaglia; Marguerite Dupré collaborated in Mr. Dupré's own variations on two themes for piano and organ in which the composer deviated from the strictly classical style, unhesitantly employing modern tonal modulations. The surprising feat of improvising an entire four movement symphony upon four submitted themes by local musicians was amazing.

Although Josef Hofmann has appeared as soloist with the Cleveland Orchestra at regular intervals, it has been a number of years since he was heard here in recital. Celebrating his jubilee year, Adella Prentiss Hughes is instrumental in bringing the artist to Severance Hall on December 8.

Museum Series

Arthur Quimby, curator of Musical Arts at the Museum of Art, is conducting two interesting courses during the season; on Wednesdays and Thursdays respectively he lectures on The Moderns in Music and gives a comprehensive study of the Beethoven Quartets, besides offering his regular organ recitals. Among an imposing array of Friday Evening Concerts, there is the Thomas Wilfred Clavilux recitals, the Beryl Rubinstein piano program, a lecture by Carleton Sprague Smith with piano illustrations by Arthur Loesser, Povla Frijsh, the Walden String Quartet and others.

Marie Simmelink Kraft, newly appointed member of the Cleveland Institute of Music's vocal staff, gave her initial recital at Samuel Mather Hall of the Institute presenting a varied list of songs and featuring the American composer in the works of Arthur Shepherd and John Alden Carpenter. The English Vaughan Williams and Peter Warlock; the French Fauré, Debussy and Chausson; the Germans, Hugo Wolf, Strauss and Bach, were on the list.

The Federal Music Project is working diligently to preserve its acquired reputation in the promotion of grand and light opera. Rudolf Schueller and Marcel Salzinger are at work preparing Traviata and Haensel and Gretel; Handel Wadsworth will shortly have Giroflé-Girofla ready for production.

The Cleveland Alumni of Vassar and Wellesley Colleges have engaged Harald Kreutzberg to give a dance recital for the benefit of their scholarship fund at Severance Hall.

R. H. W.

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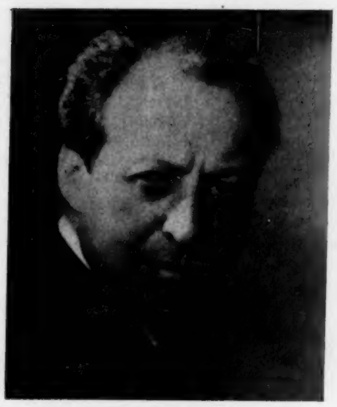

ERNO BALOGH, pianist and composer, is booked for a tour under Concert Management Arthur Judson. Recent appearances of Mr. Balogh include one with the Federal Symphony Orchestra in New York, under Louis Kroll; and a broadcast with Erno Rapee's Radio City Symphony Orchestra, playing Liszt's concerto in A on both occasions.

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BRUCE SPENCER KING of New York. The King studio has organized a choral society. Two partial scholarships in voice and one in piano are offered also.

AUTUMN ARRIVAL

VINA BOVY, Belgian soprano, is back in the United States for another season of concerts and appearances with the Metropolitan Opera. She arrived on October 14 by the SS. Normandie.

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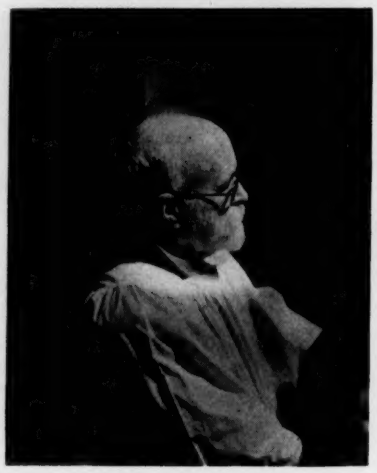

PROF. W. S. STERLING, founder of Mu Phi Epsilon.

BERTHA MARRON KING, National President.

ELIZABETH AYRES KIDD, department of research. (Photo by Grady.)

> "I believe in Music, the noblest of all the arts, a source of much that is good, just, and beautiful; in Friendship, marked by love, kindness, and sincerity; and in Harmony, the essence of a true and happy life. I believe in the sacred bond of Sisterhood, loyal, generous, and self-sacrificing, and its strength shall ever guide me in the path that leads upward toward the stars."
>
> RUTH JANE KIRBY, OMEGA

ELIZABETH MATHIAS FUQUA, co-founder and first president of Alpha Chapter, Mu Phi Epsilon.

HELENA MUNN REDEWILL, Editor, The Triangle.

On November 13, 1903, Mu Phi Epsilon National Music Sorority was brought into being by Professor W. S. Sterling of Cincinnati, who felt the need of an organization of women students that would maintain high ideals and standards of scholarship in general education and music as well as in character. Elizabeth Mathias was president of Alpha, its first chapter.

"Now, at the conclusion of its thirty-fourth year, Mu Phi Epsilon is the only woman's National Music Honor Society in America," according to Anita de Mars, chairman of the department of public relations. "An honor society does not just happen. It must prove itself through years of endeavor and success. It elects to membership only on the basis of high scholarship and character, not upon social merit in any sense, and membership is open to all who qualify, regardless of other sorority affiliations. After years of work toward meriting such a rating, Mu Phi Epsilon appointed Elizabeth Ayres Kidd as national delegate to survey the music set-up in the Liberal Arts colleges where the sorority had chapters and clubs, with a view to gaining personal knowledge for the department of research with which to strengthen the Honor position.

RECOGNIZED

"Her work covered a period of two years, during which she travelled through the entire country. Then Dr. Shepardson, the late authority on honor societies, president of the University of Chicago chapter of Phi Beta Kappa, and editor of Baird's Manual of American College Fraternities, officially recognized Mu Phi Epsilon as an Honor Society (thirteenth edition of Baird's Manual) and the organization became known as the Mu Phi Epsilon National Music Honor Sorority. The sorority pays sincere tribute to Mrs. Kidd, who is now director of music intergration at the New Trier High School, Evanston, Ill.

"When the need was felt for a means of communication among the membership a national magazine was created known as The Triangle. Helena Munn Redewill, of San Francisco, has been its editor and business manager for the past eight years and to her goes credit for the publication's present excellence.

"Responsible to a great extent for the spirit throughout the sorority, for its feeling of good fellowship and oneness, is its present executive officer, Bertha Marron King, of Minneapolis. Mrs. King held the office of president previously but by popular acclaim was prevailed upon to accept the honor again. During the past years her tours throughout the provinces have endeared her to students and artists, and the sorority under her leadership has progressed towards its ideal of Music Friendship and Harmony.

"Her return to the national executive office has seen the culmination of all the hopes and ambitions and dreams upon which Mu Phi Epsilon was originally built. She truly believes 'in a sacred bond of sisterhood, loyal, generous, and self-sacrificing, and its strength shall ever guide me in the path that leads upward to the stars'." J. C.

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Alice Tully, Soprano, Back from Europe for Recitals Here, Tells of Experiences Abroad

Alice Tully returned to her native shores this fall for a season of concerts, this including her New York recital in Town Hall on October 24 and an appearance in Chicago on November 14.

The soprano spent the summer coaching the role of Salomé under the vigilant eye of Georges Wague, renowned mime of the Paris Opera and teacher of some of the best acting talent in France.

ALICE TULLY

"The part of Salomé made the thirtieth operatic character whose interpretation I have coached with M. Wague. To my mind, he is the finest teacher of the art of operatic acting. He has two cardinal principles—'The gesture without the thought is useless,' and 'The minimum of gesture conveys the maximum of expression.' Any singer trained by him considers the movement and gesture of the role as much an intrinsic part of the artistic whole as the instrumental passages or the vocal line, although the individual concept of one artist may differ slightly from the interpretation of another. All is based on a very sure technical foundation."

At Attersee and Salzburg

Miss Tully also passed some time in Attersee, Austria, with Therese Leschetizky (daughter of the famous piano professor), with whom she coached her concert programs for this season.

"Mme. Leschetizky is a great artist and a connoisseur of song. I have always thought my association with her a great privilege."

Miss Tully spent about ten days at the Salzburg Festival, attending many of the performances there. On her return to Paris she coached in voice technic with Miguel Fontecha, her teacher, Spanish tenor, formerly prominent in Italy and a teacher in Paris for the past ten years.

"What are your plans after your American engagements are completed?" I asked Miss Tully.

"Back to Europe for a while," she replied. "I have arrangements for a tour in the spring which takes in appearances in Paris, London, Vienna, Budapest, Prague and other cities. Also I may sing Salomé abroad, as a result of the auditions I gave recently in Paris."

M. L. S.

Mrs. John Leonard Eckel and Geraldine Kress Open Series

BUFFALO, N. Y.—Mrs. John Leonard Eckel and her artist pupil, Geraldine Kress, were accorded an enthusiastic reception by the large audience at the first of their second series of eight recitals, Violin Master Works of Three Centuries, given at the Town Club here on October 7. The program of XVII Century compositions included concerto in A minor (Vivaldi); sonata in D minor (Veracini); sonata Devil's Trill (Tartini); sonata in F minor (Locatelli); and a group of Italian and French selections by Corelli, Porpora, Lully, Couperin, Rameau, Leclair and Francoeur.

Mrs. Eckel's introductory sketch created historical atmosphere and Miss Kress' interpretations had innate sensitiveness and comprehension of the composer's intentions coupled with a technical command that impressed her listeners. The sonata by Locatelli was the outstanding number of the evening, and the French dance melodies were particularly skillful in presentation. Maria Kress gave adequate piano support to the soloist.

L. H. M.

Oliver Daniel Plays in Milwaukee

MILWAUKEE, WIS.—A magnificent performance of Schubert's posthumous sonata in B flat marked the Milwaukee debut of Oliver Daniel, a young Wisconsin pianist who now lives in Boston. Daniel's program, given at Mount Mary College auditorium, also included the Bach B minor suite, two of Bortkiewicz's pieces inspired by Hans Christian Andersen's Fairy Tales, the Sibelius andantino in F major, Nin's Evocation Romantica and the highly difficult Schulz-Evler arrangement of the Blue Danube.

His playing of the Schubert sonata was particularly eloquent. He proved himself the master of all its varied moods in their swift changes from melancholy to ecstasy.

E. P. H.

London Hears Hart House String Quartet

The Hart House String Quartet gave their second London recital on October 9 at Grotrian Hall, followed by two other concerts in October for the London University and with the British Broadcasting Symphony Orchestra. London hears them again in December in joint appearance with Maggie Teyte, soprano. After a tour of England and Scotland, the quartet visits Scandinavia.

Ross Finds Prelude to New Season an Active One

Although the season is still quite young, its opening period has found an active musician in Stuart Ross, accompanist and coach, who has played for Henri Rainville, French violinist, Isadore Gusikoff, John Guerney and Josepha Chekova. Recently he assisted at the Charlotte (N. C.) Musical Festival, playing for Charles Hackett, Kathryn Meisle, Jeannette Vreeland, Iso Briselli and ensemble numbers.

Besides accompanying Rosa Ponselle in her fall tour for the fifteenth consecutive year, Mr. Ross is to tour again with Richard Crooks and Kathryn Meisle. Two days a week he teaches at the Emma Willard School, Troy, N. Y., and four days a week he coaches at his New York studio. He also officiates at several Town Hall recitals and the Singers Club of New York concerts.

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Sense of Style More Important For Singer Than "Vocal Fireworks"

Edith Gaudenzi Considers Temperament and Knowledge of Use of Voice Essential Qualities for Success

Edith Gaudenzi's home in New York's West Seventies is the mecca of many singers, both professionals and aspirants, who seek her pedagogic assistance. Recently I followed this well beaten path, not for a singing lesson but to interview Mme. Gaudenzi.

Mme. Gaudenzi lives in a brownstone house, spacious and furnished with taste and elegance. I followed her into the high-ceilinged room where she hears her pupils, and we sat down near the grand piano.

"What quality do you consider most important in artistic singing?" I asked.

"A discerning style sense. Vocal fireworks and dramatic ranting are too often used to disguise lack of technic. The singer who possesses temperament and knows how to use the voice makes a sure and lasting impression on an audience, one that the listener remembers long afterward with pleasure."

To illustrate her point, Mme. Gaudenzi showed me press reviews of a recent Boston appearance of her artist-pupil, Dorothy Chapman, in Lucia di Lammermoor.

"You see," she pointed out, "how the critic mentions Miss Chapman's ease of production, 'sparkling *staccati*,' her brilliant assurance in the Mad Scene. Miss Chapman sent me the clipping, and I found in it one of those indirect but precious rewards that come to the conscientious teacher, for the attributes praised in Dorothy's singing are what I try to incorporate in my pedagogic methods—sound, unobtrusive technic and elegance of style.

"Last summer, another singer from my studio, Sylvia Margolin, went out to the Pacific Coast for her vacation, and while in the West was engaged to sing in an oratorio at the Mormon Temple in Salt Lake City before an audience of 20,000. The press notices spoke of her polished delivery, and also mentioned that when she took her high C the note rang out clearly over chorus and orchestra."

EDITH GAUDENZI

Mme. Gaudenzi, at the time of the interview, had recently returned from a late summer holiday, which she spent in Asheville, N. C. Earlier in the summer she had charge of the vocal activities of the New England Music Camp.

M. L. S.

Pittsburgh Throngs to Opening Recital

John Charles Thomas in First Art Society List—Werrenrath, Dupré, Luboshutz and Nemenoff Among Visitors

PITTSBURGH, PA.—The first major concert of the new season was given by Baritone John Charles Thomas with Carroll Hollister at the piano under auspices of the Art Society which incidently inaugurated its sixty-fourth year. In fine fettle Mr. Thomas gave a stirring account of a grand program and was heartily applauded by the largest audience in years to attend an Art Society inaugural event. Pianist Hollister won acclaim in a group of solos.

Mid the apropos setting of the new Stephen Foster Memorial, John Jacob Niles gave a highly interesting recital of folk songs of his native Kentucky and other sections of the South. The event was sponsored by University of Pittsburgh's music appreciation department. Playing on two dulcimers of his own making, and occasionally at the piano, Mr. Niles presented his surpassing arrangements of indigenous tunes with revealing art.

Nine-year-old Byron Yanks, native of Pittsburgh, appeared in debut recital in Carnegie Music Hall. A pupil of Abraham Litow of this city, this remarkable youngster has studied during the past year with Rosina Lhevinne and Dorothea Anderson La Follette in New York City. The child gave evidence of fine training and a musical nature in performance of a forthright list of works.

A lecture recital on The American Song was presented by Reinald Werrenrath with Ferdinand Fillion at the piano for the musical portion of the occasion.

Milton Thomas, seventeen-year-old violinist and for the past seven years a pupil of Ralph Lewando, was a successful competitor for Juilliard honors. He was recently awarded a violin fellowship in the graduate school of Juilliard.

The Tuesday Musical Club's President Day honoring of the club's new leader, Ruth Thoburn Knox, featured as performers Ardyth Walker, Detroit cellist, Romaine Smith Russell, soprano, and Dallmeyer Russell, pianist.

Marcel Dupré, organist, gave a recital in Calvary Episcopal Church.

The twelfth consecutive season of the Y. M. and W. H. A. Musical Society was opened auspiciously by duo-pianists Pierre Luboshutz and Genia Nemenoff, who scored a distinct personal and artistic success in the playing of a diverse program that ran the gamut of style from Mozart to Chasins.

R. L.

Florida Orchestra Names Soloists

CORAL GABLES, FLA.—The University of Miami Symphony Orchestra, under the direction of Arnold Volpe, announces six subscription concerts, assisted by the soloists: Josef and Rosina Lhevinne, pianists, January 17; Gregor Piatigorsky, cellist, January 31; Maria Kurenko, soprano, February 14; Ernest Hutcheson, pianist, February 28; Josephine Antoine, soprano, March 14; and Josef Hofmann, pianist, March 28. A pre-season concert occurs on November 15, and features Hannah Asher, pianist; a benefit concert on April 14 for the orchestra fund with Mary Hughes Call, pianist; and two concerts in Palm Beach.

W. L.

Miriam Marmein in New Jersey

Miriam Marmein, American mime and dancer, appeared at the Masonic Temple in Westfield, N. J., on October 11, and dances at the Columbia High School in Maplewood, N. J. on October 16.

On the latter program for children and young people, she is assisted by Mildred Neff, dancer and mime, and presents for the first time a new dance pantomime entitled, Harlequin as Hypnotist. She will be aided by Marion Kahn and Marion Patten, pianists.

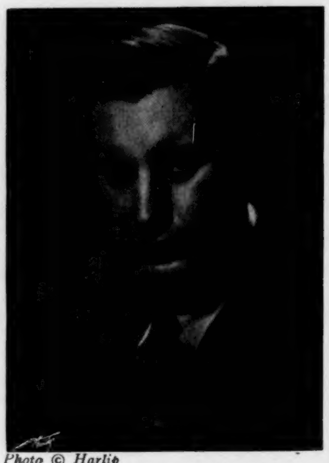

Photo © Harlip

GEORG VON HARTEN

PIANIST

Under the headline, "An Event for Bach Lovers," a prominent British paper said in part, *"The three orchestral Bach concerts announced by Georg von Harten for October 21, November 11 and 25, will give both to English people and Germans living in England an opportunity to meet under the aegis of a great composer."* A new venture in London's winter season, these Bach concerts *"will give the audience an opportunity of hearing unusual programmes of orchestral music in the intimacy and comfort of a private house,"*—all combining to make them *"very similar to those Bach loved to arrange for his friends."*

"Georg von Harten," the article quoted, goes on to say, *"is one of the most brilliant of continental pianists; an artist of rare quality whose sure, purposeful technique can range faultlessly from exquisite reserve, simplicity and melodious sweetness to the most fiery, compelling moods."* At these concerts Mr. von Harten will be soloist in the Bach piano concertos in C minor (two pianos) C major (two pianos) F minor, E major, A major, A minor (for piano, flute and violin) and the Fifth Brandenburg Concerto.

Mr. von Harten's playing has been described by The Times, London, as *"a communion between minds,"* by the Svenska Dagbladet, Stockholm, as *"radiating noblesse and poetry,"* by Kölnische Zeitung, Cologne, as *"revealing a high quality of cultured piano art,"* by the Dresden Nachrichten as *"a brilliant technique blended with strong feeling,"* by the Berlin Boersen Courier as *"extraordinary ability."* Mr. von Harten, who is under the management of Messrs. Ibbs and Tillett, London, is heavily booked in the British Isles and Europe for the 1937-1938 season, the Bach concerts on October 21 being the inauguration of his seasonal activities.

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Buenos Aires Colon Opera Ends Five-Months' Season

Beethoven Cycle of Oratorio, Opera and Symphony—Gluck's Iphigenie En Tauride Has First Argentine Performance—Die Meistersinger in Triple Hearing Under Kleiber

BUENOS AIRES.—At the Colon, Erich Kleiber conducted a magnificent version of the Missa Solemnis by Beethoven. This monumental opus is always received here with admiration and reverence. Three performances were offered with a vocal quartet listing Anny Konetzni (who gave a splendid account of herself in the exceptionally high *tessitura* of her part), Lydia Kinderman (with a beautiful contralto voice), Koloman Von Pataky and Joel Berglund.

The chorus, splendidly trained by Rafael Terragnolo, sang with precision and finesse. The orchestra sounded noble—with special mention for the Sanctus violin solo by Carlos Pessina.

Beethoven in Dual Art

After several repetitions of Fidelio (with Mmes. Konetzni and Fleischer and Messrs. Pataky, Berglund, Newman, Laufkötter and Gutman) the Colon did Tannhäuser with Max Lorenz in the name part and the new soprano, Cecilia Reich, as Elisabeth.

Lorenz, opening his second season here, sang vigorously and dramatically. Miss Reich created a favorable impression, exhibiting a clear voice used in musical fashion, and acting of sincerity.

Kleiber's baton brought color and spirit from the orchestra. The Bachanale was the Paris version with choreography by Margarethe Wallmann. There were four hearings of Tannhäuser; the last included Jaro Prohaska as Wolfram and Jolanthe Garda as Venus.

The next offering was Beethoven's ninth symphony, preceded by the delightful and rarely heard first symphony. Kleiber is an especially able interpreter of the master. The ninth symphony was a lofty achievement, the audience being particularly stirred by the serene beauty of the *adagio* and the culminating brilliancy and grandeur of the *finale*. The vocal quartet included Cecilia Reich, Lydia Kinderman, Koloman von Pataky and Joel Berglund. The Colon chorus (under Terragnolo's direction) cooperated most effectively.

JESTER'S UNDOING

CONSTANCE BEATUS
on October 23 took the role of Maddalena in Rigoletto with the Municipal Opera in Queens Village, New York. She recently sang a Lieder recital at the German Nurses' Home, New York. (Photo by Josephine Rossi.)

Gluck Premiere

We had our first local hearing of Gluck's Iphigenie en Tauride, given in the German translation and revision by Lothar Wallerstein. Colon audiences have become familiar with Gluck's art in the last decade, Orpheus and Alceste have been done frequently in this city.

A lecture about Iphigenie, a few days before the premiere, and given by Ernesto de la Guardia with the artistic vocal contribution of Jolanthe Garda and Martial Singher, was an ingenious and useful idea.

Lothar Wallerstein and Margarethe Wallmann fashioned one of the most beautiful scenic productions ever seen at the Colon. The admirable rhythmic-decorative realization follows the Gluck music intelligently. Outstanding were the infernal apparitions of the Prison and the Pantomime of Diana's Priestesses. The colorful decorations were by Kautsky.

Kleiber and his orchestra gave luminous aid. Anny Konetzni sang and acted the title role with lovely, clear voice, and appropriate interpretation. Von Pataky, as Pilade, revealed high musicianship. Martial Singher (Oreste) was a convincing actor and sang with abundant tone. Jaro Prohaska, Cecilia Reich, Erika Wiener, Lucy Ritter, Vittorio Bacciato and Humberto Antonelli filled the rest of the roles. The four performances of Iphigenie can justly be called the chief successes of the season.

Masterful Meistersinger

Die Meistersinger was the next work offered with a cast including Cecilia Reich (Eva), Max Lorenz (Walther), Lydia Kinderman (Magdalene), Jaro Prohaska (Hans Sachs), Karl Newman (Beckmesser), Ivar Andresen (Pogner), Karl Laufkötter (David), Koloman Von Pataky (Vogelgesang).

Kleiber's baton art had a very good chance to shine, for it enjoyed the benefit of many rehearsals, enabling him to detail the innumerable beauties of the orchestral and vocal score.

Miss Reich sang with delicate voice and refined delivery. Lorenz made the most of his appealing part. Prohaska's Hans Sachs characterization was splendid. Mme. Kinderman displayed lovely dark mezzo tones as Magdalene. Laufkötter was admirable as David. Newman furnished a telling Beckmesser.

The Colon Closes

With the three performances of Meistersinger offered at the Colon, a concert on October 13 of orchestral and vocal excerpts from Beethoven and Wagner, and a last hearing of the ninth symphony on October 15, the International Season, which commenced May 21, ended brilliantly, after varied and extensive musical fare.

A short spring season is announced, including a few operatic presentations by resident artists and several concerts and ballets. In late November the Colon forces take a holiday, while the North American seasons are starting, and we shall try to hear them by radio.

The Instituto Cultural, Argentino-Norte Americano, offered a concert at the Politeama with a program of numbers by Beatrice Burford (harpist), Emilio Osta (pianist) and dances by Carola Goya. During an intermission the United States Ambassador, Alexander Wilbourne Weddell, addressed the audience and gave a talk in Spanish concerning his points of view about musical art.

J. M. WHITE.

Mr. and Mrs. Matteson Appear in Recitals

FROSTBURG, MD.—Students and faculty of the State Teachers College, have heard two recitals by Maurice Matteson, baritone, and Augusta Lofton Matteson on September 30 and October 4.

El Paso Orchestra Opens Drive for Members

EL PASO, TEX.—The El Paso Symphony Association has opened its fall drive for new members. The following are the artists for the season, beginning on November 22 with Fernando Germani playing the Hammond Electric Organ with the orchestra. The second concert is on December 29, with Courtney Proffitt, soprano, and H. Arthur Brown, violinist, as soloists. On February 21, Clemence Gifford, contralto, will be the soloist with the orchestra; and April 18, Pasmore and Trerice duo-pianists, end the series. H. Arthur Brown is conductor.

The Federal Music Project Orchestras, both Concert and Tipica, began concerts in the Plaza Park on Saturday afternoons. Paul Miller leads the Concert Orchestra and Manuel Licon, the Tipica.

The teachers' project under Federal Music auspices is conducting a school where theory, piano, music appreciation, chorus, and history of music is being taught, as well as the instruments of the orchestra.

H. J.

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Othello in Paris

(Continued from page 7)

David, painstakingly managed by Ernest Ansermet conducting the Orchestra Romand and Société de Chant Sacré (Geneva).

The Belgian National Orchestra, lead by L. de Vocht, and with Mlle. Thys, soprano, featured the conductor's choral symphony.

The series of performances by Singers and Dancers of the Red Army (Salle Pleyel) was followed with enthusiasm, not always necessarily musical. The program showed a mixture of real folk songs and dances and some of the most banal sentimentalities that Russia has produced. Conducted by Alexandrov, the ensemble, evidently in search of dynamics rather than the other musical finesses, aimed at producing effects of "heroic exaltation." With many of the persons present, the "effect" succeeded.

BEGGAR'S OPERA

The mounting of the modernized version of the Beggar's Opera, music by Kurt Weill, at the Theatre de l'Etoile, was a deception to not a few. Perhaps the orchestration—threadbare at the best—leaves too much to be desired, perhaps one is finicky enough to wish that at least one of the singers on the stage had a voice! The cast includes Raymond Rouleau, Renée Saint-Cyr, Suzy Solidor, Yvette Guilbert, and others. M. Meerovitz conducted.

OTHELLO RETURNS

On an October night, Othello and his associates stalked the boards of the Paris Opéra in a fashion to which that venerable house is not overly accustomed. It was, in addition, a benefit performance for the Retiring Fund of Artists of the Opéra. The packed audience that sat in judgment was expensive and in years the "nation's first" has not taken in such receipts. Applause ran high and mighty, and the artists won ovations both collectively and individually. It seemed like a sudden return of the "good old days" about which our elders tell us—days when singers sang and audiences got all worked up over them.

MARTINELLI HAILED

This was Giovanni Martinelli's Paris début. It seems funny to say "début" of an artist who has been singing so many years, but such was nevertheless the case. The celebrated Metropolitan tenor sings beautifully, and with impassioned eloquence, at times caressingly poetical. There were also moments that were heroic. Martinelli's acting has melodramatic touches which are good for all time. When he flung poor Desdemona to the earth she got a thump that made people gasp; nor was there any fooling when he wrestled with her in bed and choked her until there was not a gasp left inside her.

NORENA ADMIRABLE

Desdemona, impersonated by Norena, was the acme of gentility, sweetness and confident affection. Served by a voice of bell-like purity and a magnificent mental-vocal technic, Norena delivered herself of utterly exquisite singing. Quando narravi was the perfection of phrasing; other phrases she imbued with deep-felt emotion; the Willow Song was adorably plaintive and haunting; the Ave Maria, an example of cameo stillness in singing it would be hard to surpass. For the event under discussion, the Paris Opéra certainly had an ideal Desdemona.

TIBBETT CONQUERS

As with Martinelli, Othello was also the vehicle for the Paris début of America's Lawrence Tibbett. Like his colleagues, and as already hinted, he also scored a brilliant success. His drinking song went off vitally, and so did the Credo. Here is an artist who not only possesses a superbly expressive voice, but also has original ideas in using it, and in dramatic characterization. His costumes too were rather original, perhaps a bit too elaborate for a man who knows that all he needs in order to shine is to make use of his sharp and sparkling intelligence.

The performance was conducted with evident enjoyment by Philippe Gaubert. To the Italian lines of Martinelli, Norena, and Tibbett, we had the counter-balance in French from Mme. Lapeyrette (Emilia), Chastenet (Cassio), Gourgues (Rodrigo) and, of course, the chorus.

MARKS ANNIVERSARY

JOHANNA BAYER-LEE, vocal teacher, has begun her thirty-first year in New York City. She has taught vocalists in this country, Germany and Italy, her students including singers prominent in opera, concert and church music.

London Novelties

(Continued from page 7)

orchestras are carrying the burden of the season's novelties, including Rachmaninoff's A minor symphony (op. 44); E. J. Moeran's G minor symphony; Arthur Benjamin's double concerto for violin and viola; Arthur Bliss's ballet music, Check-Mate; Malipiero's second symphony; Prokofieff's Romeo and Juliet (fragments); and Sir Donald Tovey's cello concerto. The B.B.C. will also introduce Mahler's out-size eighth symphony; also, of course, the much publicized and, by that time even published, "spirit" concerto by Robert Schumann.

WALTON'S NEW CHORAL ODE

One of the season's novelties is having its first hearing this week at the Leeds Festival, namely William Walton's In Honor of the City of London, a choral ode of which we now have two contemporary settings, the other being by the above-mentioned Dr. Dyson. The Leeds Festival, conducted by Sir Thomas Beecham and Malcolm Sargent, is indeed a gargantuan feast. Beethoven's Mass, the St. Matthew Passion, Berlioz's Enfance du Christ, Rossini's Little Solemn Mass, Verdi's Te Deum, Bruckner's E minor Mass, Busoni's piano concerto, Roussel's B flat symphony, Elgar's Falstaff, Vaughan Williams's Dona Nobis Pacem, Lennox Berkeley's new oratorio, Jonah, and the Walton novelty are being devoured within five days, but as a concession to the modern craze for slimming diets the citizens of Leeds will have to "do" only two sessions a day instead of the usual three.

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Radio Highlights

Dialed by M. L. S.

The fire of patriotism that inspired the Columbia Broadcasting System to commission six American composers for special radio works blazed up brightly in its last flaming of the season on October 17, when **Howard Barlow** and the **Columbia Symphony Orchestra** introduced the last of the list—**Louis Gruenberg's** radio opera Green Mansions—and summed up the preceding scores. These—some complete, others played in part—were Music for Radio, a Saga of the Prairie by **Aaron Copland; Walter Piston's** concertino for piano and orchestra (**Jesus Maria Sanroma**, soloist); Time Suite by **Roy Harris**; Green Mansions; and Lenox Avenue of **William Grant Still** (**Walter Gross**, piano soloist, with narrator and chorus).

Because of time limits, **Dr. Howard Hanson's** third symphony was left out, chosen for omission because most recently given. **Dr. Hanson** joined with the other composers in commending and thanking CBS.

The new opera, designed to be performed unseen, unsceneried, but not unsung, is adapted from Hudson's novel, the fantasy of the South American jungle, the lost explorer's idyll with the half-wild forest girl Rima. The music is eloquent and imaginative, and was well sung by **Hollace Shaw, Ernest McChesney, Meville Ray** and a men and women's chorus; **Stanley Davis,** playing a musical saw, was the voice of the woods; and **Frank Gallop,** narrator, bridged the dramatic gaps. **Mr. Gruenberg** is also author of the libretto; he is a better composer than librettist, the opera lacking action in the first half—some fifteen minutes of nothing but "boy meets girl" in the South American jungle; later, there is the tragedy of the murder of Rima by the savages, but there is hardly any suspense; surely **Mr. Gruenberg** neglected an opportunity here which radio offers in plenty.

The other works wore well in second hearing, although they made a strong and long dose of modernism. The more romantic strains of the **Hanson** score would have lent needed contrast. **Columbia** is to be congratulated for this gesture toward the American composer; and the response of the radio audience may be gauged by the great number of suggested titles sent in by listeners for the **Copland** score.

For 1938, **Columbia** has commissioned radio music from **Quincy Porter, Jerome Moross, Vittorio Giannini, Leo Sowerby, Robert Russell Bennett** and **R. Nathaniel Dett. Mr. Giannini** has the only specific commission—for a radio opera exactly twenty-nine and a half minutes long.

Time isn't the only thing that marches on; the **General Motors** concerts (NBC-blue network, Sunday evenings, eight to nine, m'friends) have continued the good work by giving us **Maria Jeritza** and **Joseph Schmidt** on October 10; 17, **Helen Jepson** and **Donald Dickson**; all four songsters with the sound backing of the **G.M. Symphony Orchestra** ruled over by **Erno Rapee** (plus **Oscar Straus,** October 10).

Come all ye lovers of Sibelius and gather 'round receiving sets on Sundays at noon (12:30 to 1:30, WJZ), for **Erno Rapee** and his **Radio City Music Hall Symphony Orchestra** have started a Sibelius cycle. The first event was a masterly performance on October 10 of the second symphony, in D major. The series (which is not on *every* Sunday—watch your local newspaper) holds all seven symphonies and shorter works and songs.

Jose Iturbi went on bossing the **Ford Hour** (Columbia, Sabbath evenings, right after **G.M.** concludes) orchestra, chorus and soloists on October 10 and 17; the first Sunday had the seasonal reappearance of **Bori** the Beloved; the second another singer of bright repute, **Lauritz Melchior,** also starting off 1937-38.

Rene Maison was the tenor highlight on the **Magic Key of RCA,** Sunday, October 17.

For mid-week musical pleasure: **Andre Kostelanetz's** span on WABC, Wednesday evenings, when, complete with symphony orchestra, the hour presents such soloists as **Nino Martini** (October 13) and **Elisabeth Rethberg** (October 20).

A rendezvous with the radio on Wednesday afternoons calls us to the WABC wave-length each week , to hear the excellent programs of the **Curtis Institute of Music.** October 20 (season's openings) brought **Eudice Shapiro,** violinist, and **Jorge Bolet,** pianist.

WQXR, tired of hearing so much about "no chance for the young opera artist" has Done Something About It. Result: the **Gateway to Opera** broadcasts on Saturday evenings, with **Raoul Querze** in charge.

Listeners who hanker after Polish tonal art had a dandy treat on October 17. WJZ, in a noontime broadcast, commemorated Chopin's birthday with a program from Warsaw. A mixed choir sang folk songs, and **Henry Sztompka** played Chopin's music on the composer's own piano. Reception conditions were unusually good and permitted of full enjoyment of this half-hour. . . . The same day, beginning fifteen minutes later, WOR began a new series of Polish programs under the baton of **Charles Rosen.**

Among the lighter moments: **Lanny Ross'** Hollywood Mardi Gras broadcast of November 2 (NBC-red network) has for guest **Gladys Swarthout.** . . . **Wilbur Evans** partnering **Jeannette MacDonald** on Columbia's Sunday evening **Vicks Open House.**

Dr. and Mrs. Edgar Stillman-Kelley in New York

Mrs. Edgar Stillman-Kelley, chairman of the New York Federation's World Fair activities, was a speaker on October 29 at the Great Northern Hotel, New York. Mr. and Mrs. Stillman-Kelley have returned for the winter to the Great Northern Hotel.

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Curtis Institute of Music

PHILADELPHIA.—The Curtis Institute of Music reopened for the school year 1937-38 on September 27 with a record enrollment. Dr. Josef Hofmann, director and dean, announces four new faculty members, Elisabeth Schumann, who arrives in December from Vienna, for German lieder; Samuel Chotzinoff, critic of the New York Post, for music criticism; and Vera Brodsky and Harold Triggs for two-piano playing.

Following is the faculty for this school year:

Piano: Josef Hofmann, Mus. D., David Saperton, Isabelle Vengerova; violin: Efrem Zimbalist, Lea Luboshutz, Alexander Hilsberg, Ruvin Heifetz; voice: Emilio de Gogorza, Estelle Liebling; cello: Felix Salmond; piano—Grade B: Nadia Reisenberg, Eleanor Blum, Martha Massena, Joseph Samuel Levine, Jeanne Behrend; German lieder: Elisabeth Schumann; viola: Louis Bailly, Mus.D.; music criticism: Samuel Chotzinoff; composition: Rosario Scalero; two-piano playing: Vera Brodsky, Harold Triggs; harmony and counterpoint: Anne-Marie Soffray; solfege: Renee Longy Miquelle; history of music: Jean B. Beck, Ph.D.; academic tutors: Mary Shumway, Ph.D., Mary Wesner; accompanying: Harry Kaufman; organ: Alexander McCurdy, Mus.D.; harp: Carlos Salzedo; chamber music: Louis Bailly, Mus.D.; woodwind ensemble: Marcel Tabuteau; conducting: Fritz Reiner; vocal repertoire: Max Pons, Sylvan Levin, Alberto Bimboni, Elizabeth Westmoreland; operatic acting and stage deportment: Ernst Lert, Ph.D.; languages and diction, English and Latin: Mary Wesner, A.B.; Italian and Spanish: Placido de Montoliu; German: Mary Shumway, Ph.D., Martha Turk; French: Rene Daudon; elementary French: Lester Englander; orchestra: Fritz Reiner, conductor; Alexander Hilsberg, strings; Anton Torello, double bass; William Kincaid, flute; Robert McGinnis, clarinet; Marcel Tabuteau, oboe; Ferdinand del Negro, bassoon; Marcel Tabuteau, winds; Anton Horner, horn; Saul Caston, trumpet; Charles Gerhard, trombone; Philip Donatelli, tuba; Oscar Schwar, percussion.

Juilliard Graduate School

Forty-six fellowships have been awarded for study at the Juilliard Graduate School, New York, for 1937-38 as a result of competitive examinations, according to announcement by Ernest Hutcheson, president of the Juilliard School of Music. The following, from fifteen states, are the winners:

Cello: Harold Bemko, Harriet O. Kimmel; composition: Sidney Lippman, Walter Mourant; conducting: Charles Bybee, Richard K. Korn, Jacques Larner, Peter Page; flute: George Neitzert; piano: Maro Ajemian, George Daggit, Leah Effenbach, Leonid Hambro, Calvin Jackson, Ada Kopitz, Francis K. Madeira, Billy Masselos, Morton Shoenfeld, Katherine Tate, Edith Wise; violin: Doris Ballard, Leonard Davis, Louis Dvonch, Sol Glassberg, Norman Goldblatt, Janina Gorecka, Rolf Persinger, Luisa Piarulli, Esther Rabiroc, Milton Thomas; voice: Beatrice Brody, Rocco Contini, Davis Cunningham, Frosia Gregorash, Estelle Hoffman, Philip Jones, Charles Keast, Mary Lehnerts, Martha Lipton, Sybil Ruth Markus, Jane Rogers, Vivienne Simon, Bernhardt Tiede, Charles Welch, Frances Whitman, C. Wistar Yearsley.

Academy of Vocal Arts

PHILADELPHIA.—Five scholarships — for two sopranos, one mezzo-soprano, one tenor and one basso—are announced by Dr. Edgar Milton Cooke, dean of the Academy of Vocal Arts. The final auditions take place at the academy on November 24 after preliminaries from November 1 to 20. Singers wishing to enter for the scholarships should write for application blank.

STUDIO NOTES

LOUISE GERARD-THIERS

Professional pupils of Louise Gerard-Thiers of New York include: Bella Gerard, who has appeared at Radio City Music Hall, New York; Betty Rand for fourteen months in the Student Prince in New York and on the road; Florence Gilmore offering concerts in Barbados, W. I., and Lake Minnewaska, N. Y., and singing Gilbert-Sullivan roles; Toshiko Sekiya with the Ravinia Opera and the San Carlo Opera; Giuseppe Mastro, member of the chorus of the Metropolitan Opera.

HARRIOT EUDORA BARROWS

Among artists from the New York and Boston studios of Harriot Eudora Barrows, Bill Elliot, baritone, sang recently at Crawford Notch, N. H., and in Burlington, Vt., Bridgewater and Wollaston, Mass., and Portsmouth, N. H. Mr. Elliot is heard weekly over WEEI in Boston. Dorothy Horan, contralto, is a soloist in The Messiah in December with the Arlington Choral Society, and gives a Providence, R. I., recital on January 5.

BERTA GERSTER-GARDINI

Berta Gerster-Gardini opened her season in October with a reception for her voice pupils at her New York studio. The Duchess Renee Carafa d'Andria gave a talk; another speaker was Isabelle Lyon, president of the Gerster-Gardini Club. On October 23 the Gerster-Gardini Forum, a unit of the club, began its second season, and is conducted each Saturday until May 14 by Mme. Gerster-Gardini. A short musical program follows the sessions. Tonia Tarsanen sang at the first program, with Florence Barbour at the piano.

ELLMER ZOLLER

Ellmer Zoller, coach-accompanist, has resumed teaching in New York, preparing singers for opera, concert and radio. Artist-pupils include Joanne DeNault, Sue Harvard, Lyllian Clark, Edna Thomas, Kathleen Edwardes, Nancy Baskerville, Mabel Beck, Erna MacDonald, Marie Rorke, Bertha Tanner, Meta Christensen, Emilie Gregoire, Marie Russel, Ruth Day, Flora Fraser, Olga Laroussini, Ruby Hamilton, Anne VerPlanck, Corinne Dumont, Gladys Doanne, Lee Sherman, Joseph Clifford, Gordon Van Ry, Joseph Lapina, Reginald Kelsy, Gordon Hubbard, Mary Hyams, Leo Silverstein, John Rockwood.

At Central Brick Church, East Orange, N. J., Mr. Zoller continues monthly presentations of oratorios and cantatas.

ERNESTO BERUMEN

Monthly piano recitals by artist-pupils of Ernesto Berúmen, New York pianist and teacher, will be given at the La Forge-Berúmen Studios, starting in November. Blanche Gaillard gives the first recital. Appearing later will be Margaret Dunn, Mary Hallenbeck Nelson, William Schoonmaker, Constantine Callinicos and Elvin Schmitt.

ESPERANZA GARRIGUE

Five singers from the New York studio of Esperanza Garrigue were engaged in prominent temples during the recent Jewish holiday: Marie Montana, Norma Hark, Sam Adams, James Bauchman and Paula Fire.

Among the artists who have coached at Mme. Garrigue's studios are: Norma Richter, soprano, of opera roles in Italy, Buenos Aires and the United States; Marie Montana, of opera in Italy and concert, oratorio and radio in the United States; Stella de Mette, contralto for ten years with Fortune Gallo's opera company; Marjory Squire, contralto, soloist with symphony orchestras in the United States; Enzo Aita, tenor, of opera in Italy and coast-to-coast concert tours in the United States; Paula Fire, soprano of opera, oratorio and concert; Thelma Spear-Lewisohn, soprano, recitalist in Berlin, Vienna, Paris and New York; Irma Duboven, Russian dramatic soprano of grand opera and concert; Esther Dale, of concert, oratorio, drama and motion pictures; Rosalie Miller, soprano of the International Grand Opera Company, and concert singer; Adelina Tizzelli of opera in Italy; Helen Webber of opera, concert and the radio; Edythe Browning, a coast-to-coast tour artist with Gigli; Hedwig Browde, recitalist and head of the vocal department at the Bergen County Institute of Music; George Farrell, protege of Graham McNamee, and of the theater; Harriet Vaughn, contralto of Calvary Episcopal Church, New York; Hector de Lara, Mexican baritone of opera, concert and radio Ray Perkins, comedian; John Kelvin, recitalist and radio; Sofia del Campo of Chile, opera, concert, radio; Graham McNamee, concert, church, radio, NBC announcer.

(*Continued on page* 40)

IN MANHATTAN

WOLFGANG REBNER,
who has toured in this country with Emanuel Feuermann, Raya Garbousova and Ginette Neveu, now resides in New York and has resumed teaching, coaching, composition and chamber music appearances. He is to go on tour again with Mr. Feuermann, with whom he traveled around the world. Last April Mr. Rebner concluded an eighteen months' season of over 150 appearances in concert and radio as accompanist, pianist and conductor.

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OBITUARY

Dr. Frank Damrosch

(Continued from page 7)

Orchestra. The Damrosch home was visited by many noted musicians of the day, including Wagner, Clara Schumann, Anton Rubinstein, Tausig, Joachim, and Carl Reinecke, and the elder son of the family was named Frank after Franz Liszt.

In 1871 the New York Arion Society called Dr. Leopold Damrosch to New York as its conductor. Frank Damrosch received his education in the public schools and the College of the City of New York. He had piano study under Joseffy, Pruckner, Jean Vogt and von Inten; his composition study was under his father and later Moritz Moszkowski.

Choral and Educational Activities

He early embarked on a business career, first in New York, then in Denver, Colo., where he organized a singing society from which the Denver Chorus Club was developed. In 1884 he became director of music in the public schools there. Upon the death of the elder Damrosch in 1885 he returned to New York, and with his brother Walter took up the duties left by his father, who had conducted the German seasons at the Metropolitan Opera House. He became chorus-master, a post which he held until 1891.

The following year he organized the People's Singing Classes in New York. There groups of working people came to learn sight-singing at a nominal fee. So successful did they become that in 1894 the membership reached 3,000. An outgrowth was the People's Choral Union, which he continued to lead until 1912. In 1893 he founded the Musical Art Society, an organization of some sixty professional singers, which functioned until 1920. He also led the New York Oratorio Society from 1898 to 1912, and 1898 to 1918 the Symphony Concerts for Young People, also guiding choral clubs in Newark and Philadelphia.

Institute Founded

In 1904 he was honored by Yale University with the degree of Doctor of Music, *honoris causa*. The following year he resigned his post as director of music in the New York City Public Schools, which he had held since 1897, in order to found the Institute of Musical Art. A gift of $500,000 from James Loeb, art-lover and philanthropist, was the nucleus of its private subsidy. Its faculty at various times included Etelka Gerster, Carl Friedberg, Alfred Giraudet, George Henschel and many other eminent figures. He led its destinies for twenty-eight years, training many prominent musicians, and retained this post when the institute was merged with the Juilliard School of Music in 1926. At his retirement in June, 1933, the institute was his principal interest. He had also organized in 1911 the United States Army Music School to train band leaders, which was moved from the institute to Washington and continued until 1921. He was the author of a number of widely used textbooks on music and at the time of his death was at work on a history of musical education in America.

Sally Baker Beasley

Hollywood,—Mrs. Sally Baker Beasley, wife of Mebane Beasley, vocal teacher and coach, died recently here. Mrs. Beasley was forty-five years old, a native of Chesterfield County, South Carolina. Besides her husband, she is survived by three sisters. C. D. K.

Felix M. Warburg

Felix M. Warburg, one of America's leading financiers and philanthropists, died at his New York home on October 20. He was sixty-six years old. Mr. Warburg, born in Hamburg, Germany, January 14, 1871, came to New York in 1895 and became a naturalized citizen in 1900. He was senior partner in the banking firm of Kuhn, Loeb and Co. A keen lover of music, he had been interested in many of its organizations, in addition to his vast philanthropies for educational and social purposes. He was a director of the Metropolitan Opera Association, of the New York Philharmonic Society and the Institute of Musical Art, honorary vice-president of the National Music League, a member of the music committee for the World's Fair, and the advisory council of the National Broadcasting Company. He aided in the support of the Lewisohn Stadium Concerts and the students' concerts of the Philharmonic Orchestra. He is survived by his widow, Mrs. Frieda Schiff Warburg, and five children, Mrs. Carola Rothschild, Frederick M., Gerald F., Paul F. S. and Edward M. M. Warburg. His brother, Paul M. Warburg, died in 1932.

Dr. William Henry Pommer

Columbia, Mo.—Dr. William Henry Pommer, emeritus professor of music at the University of Missouri, died on October 13. He was eighty-six years old, a native of St. Louis and studied in this country and at the Leipsic and Vienna conservatories. He began private music teaching in St. Louis in 1875, directed the glee club of Washington University, and in 1883 became director of music at Christian College. In 1889 he took up the baton of the Milwaukee Arion Society, and in 1900 was appointed supervisor of music in the St. Louis Public Schools. From 1907 until 1922, when he retired on a Carnegie Foundation Fund award, Dr. Pommer had been director of Music at the University here. He had been president of the Missouri Music Teachers Association and held membership in various other music societies. He had composed an opera and other works. Surviving are his widow, Stella S. Pommer, a daughter Sybil, and a sister-in-law, Alda Smith of Columbia. A. L.

Arthur S. Kimball

Pelham Manor, N. Y.—Arthur Smith Kimball, professor emeritus of music at Oberlin College, Oberlin, Ohio, died here on October 20 at the home of his daughter, Mrs. C. L. Williams. Mr. Kimball, who was eighty-one years old, was a graduate of the New England Conservatory and had also studied in Berlin, Florence and Rome. He had taught at Oberlin and conducted a mixed chorus there for thirty years, retiring fifteen years ago. Surviving besides his daughter are his wife, the former Cyvelia Winship, and a son, Richard A. Kimball.

G. E.

Mrs. Morris Cassel

Mrs. Morris Cassel, mother of Irwin M. Cassel and mother-in-law of Mana-Zucca, composer, died on October 12 at her New York home. Seventy-three years of age, she leaves also another son, a daughter and seven grandchildren.

Paula M. M. Kormendy

Paula Maire Maier Kormendy, aunt of Maris Wildermann, pianist and teacher of New York City and Staten Island, died on October 8. She was sixty-nine years old, and taught in many schools in Austria and Hungary. Since 1914 she had lived with her niece and assisted her teaching.

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Studio Notes

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EDWIN HUGHES

Pianists from the Hughes Studio in New York include Ben Jones, who played the Rachmaninoff C minor concerto with the Jacksonville (Fla.) Symphony Orchestra under Frank Morris on September 12 and 21, and also gave a recital there under the auspices of the Friday Musicale. New York hears Mr. Jones in recital later in the season. Philip Heffner opened the concert series at Findlay College, Findlay, O., on September 24; played at Capitol University, Columbus, O., 27; at the Woman's College of the University of North Carolina, October 15; and at Washington College of Music, 17. His first New York recital is on November 30.

A. Y. CORNELL

A. Y. Cornell of New York held a summer school of vocal instruction for six weeks in cooperation with St. Faith's School, Saratoga Springs, N. Y. Mr. Cornell presented students in four musicales, the first program featuring Ruth Ely Darr, Eleanor Schaeffer, Lillian Russ, Katharine Winchester, Frances Young and Viola Hailes, sopranos: Nancy Hancock Coe, contralto; Curran Bligh and Arthur Hasler, tenor; Charles Chamberlin, baritone. The second brought Miss Young, Miss Coe; Ann Person, Anita Maas Flores and Catherine Ryan, sopranos; Mr. Chamberlin, Mr. Bligh, Miss Winchester, John G. Smyth, Jr., and Eugene Miller, tenors; Miss Russ and Miss Darr. New to the audience on the third evening were Alice Dodge, Viola Hailes, Eleanor Schaeffer, Annie Bainbridge and W. Hawthorne Carr, appearing with Mr. Chamberlin, Miss Dodge, Miss Person, Miss Young, Mr. Smyth, Miss Winchester, Miss Ryan and Mr. Bligh. The list for the fourth concert holds Miss Flores, Mr. Bligh, Miss Dodge, Mr. Chamberlin, Mr. Carr, Miss Bainbridge, Mr. Miller, Miss Young, William Gardner (tenor) and Miss Winchester.

DORNAY-CULP

The first seasonal Soirée Intime occurs at the New York studio of Louis Dornay and Betsy Culp on November 7 with Lucille Manners and Mrs. Dornay, soloists, and Mme. Culp, accompanist.

Stockholm Activities

(*Continued from page* 7)

thoritative and appealing readings of Brahms and Sibelius symphonies, Schönberg's Verklärte Nacht, Ravel's Daphnis and Chloé, and Atterberg's Ballad and Passacaglia. The first soloist of the season was Mischa Elman, who gave a noble reading of Tschaikowsky's violin concerto. Fritz Busch conducted a pair of programs, which included works by Brahms, Weber, Beethoven, Ravel, de Falla, Rosenberg, and Stenhammer. Piano soloists were Stina Sundell, in de Falla's Nights in Spanish Gardens, and Ania Dorfman, in a Beethoven concerto.

The Berlin Philharmonic Orchestra had such success here last Spring that it returned this Autumn for a tour, playing in Stockholm, Gothenburg, Upsala, and Malmö, under the direction of Jochum.

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THANKS AND CONGRATULATIONS *for Eide Norena, Giovanni Martinelli and Lawrence Tibbett after their performance of Otello on October 5 at the Paris Opera. The evening was a benefit for the Retiring Fund of the Artists of the Paris Opera.*

ELEANOR SPENCER, *pianist, taking the cure at Marienbad. She is to be heard this season in concert and radio programs throughout Central Europe.*

(Photo by Weigelt, Marienbad.)

EDWIN HUGHES, *American pianist, at Santa Monica, Cal., where he and his wife, Jewel Bethany Hughes, spent their vacation.*

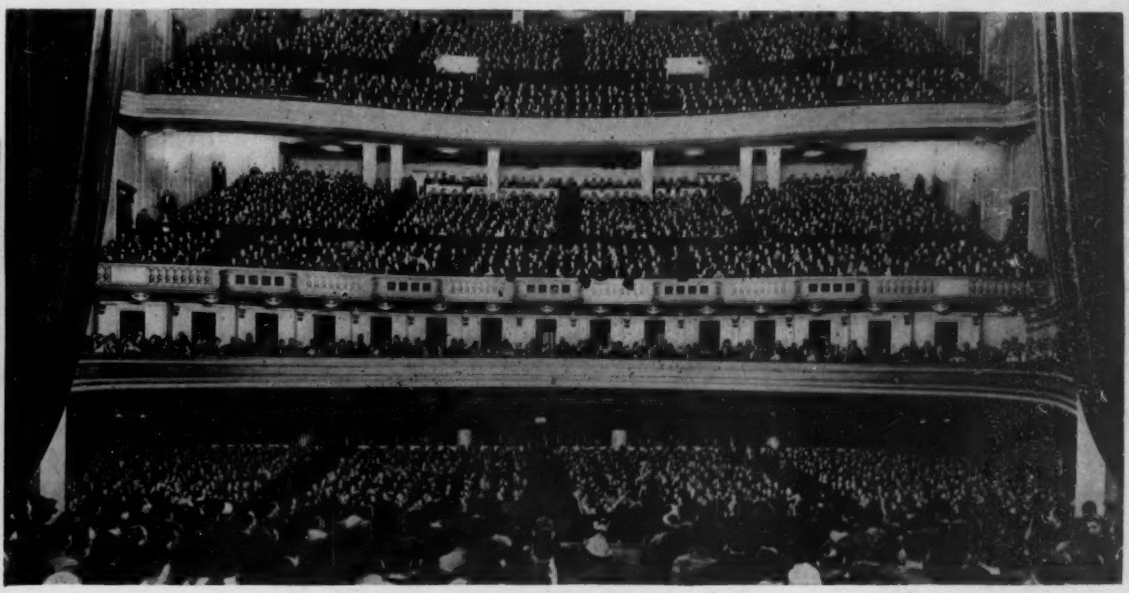
HENRY F. SEIBERT *will play his first organ recital at the Lutheran Church of the Holy Trinity, New York, on November 7. He is organist and choirmaster there.*

(Photo by Musical Courier Staff Photographer.)

VLADIMIR BAKALEINIKOFF, *conductor and composer, recently returned to his home in Hollywood from Portland, Moscow and Interlochen, Mich., where he conducted and taught.*

(Left) **SKOAL!** *Max Altglass drinks to Maria Mueller, at luncheon in the soprano's New York apartment.*

PAUL ALTHOUSE and J. W. ORMOND, *dean of music at Duke University, at Lake Junaluska, N. C., where the Metropolitan Opera tenor gave a recital.*



ONE OF THE AUDIENCES OF YEHUDI MENUHIN'S *two recitals in the War Memorial Auditorium, San Francisco, September 30 and October 3. Other West Coast sell-outs for Menuhin, just emerging from two years of retirement, have been in Pasadena, Claremont College Auditorium, San Diego and Los Angeles.*

(See Inside Front Cover for Additional News Pictures)

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FOUNDERS' DAY

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